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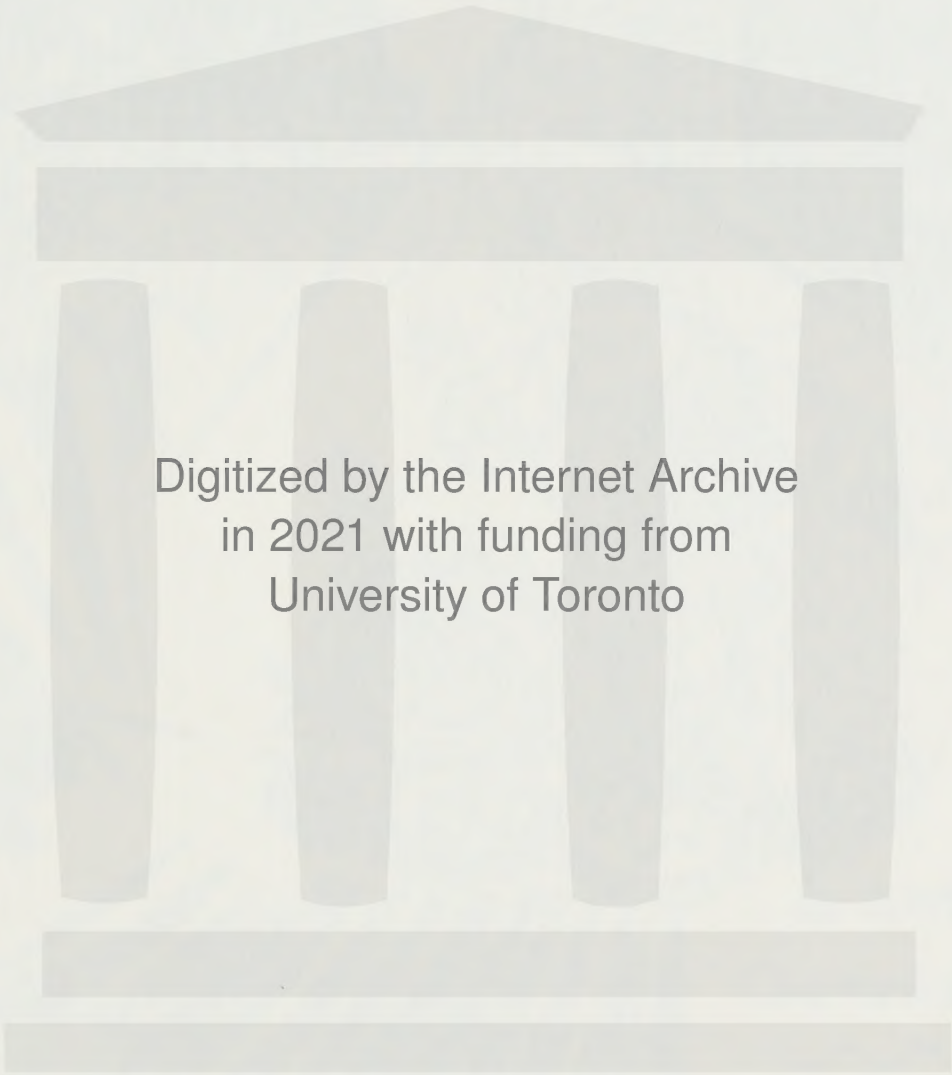
1924
c. 3

MUSIC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Manuel de Falla

El Amor Brujo.

L'amour Sorcier.

J. & W. Chester, Ltd.
LONDRES

M
1520
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MUSIC

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MANUEL DE FALLA

Robert G. Stean, 5 August 1969, Toronto Canada

EL AMOR BRUJO

‹L'AMOUR SORCIER›

*

INSTRUMENTATION

2 Flutes (Picc.) ; Oboe : 2 Clarinets ; Bassoon ;
2 Horns ; 2 Trumpets ; Piano ; Timpani;
Campanelli and Strings.

Orchestral material available on hire.

Duration of performance 19 minutes,

NORSK MUSIKFORLAG A/S
OSLO

A.B. NORDISKA MUSIKFORLAGET
STOCKHOLM

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WILHELM HANSEN, MUSIK-FORLAG
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EL AMOR BRUJO.
L'AMOUR SORCIER.
LOVE THE MAGICIAN.

SCÈNE GITANE DE L'ANDALOUSIE

BALLET EN UN ACTE DE G. MARTINEZ SIERRA.

Musique de MANUEL DE FALLA.

PERSONNAGES.

1. *Candelas* ... Jeune femme gitane.
2. *Lucia* ... ... Jeune fille gitane.
3. *Le Revenant* Danseur (vieux costume de gitane, la figure noircie, aspect à la fois comique et horrible).
4. *Carmelo* ... Jeune homme gitane, amoureux de Candelas.

Quelques femmes gitanes, vieilles et jeunes.

CHARACTERS.

1. *Candelas* ... Young gipsy woman.
2. *Lucia* ... ... Young gipsy girl.
3. *The Spectre*... Dancer (in an old gipsy costume, with blackened face and an appearance that is at once comic and hideous)
4. *Carmelo* ... Young gipsy lover of Candelas.

Some old and young gipsy women.

ARGUMENT

Candelas, jeune femme très belle et très passionnée a aimé autrefois un gitane méchant, jaloux, et débauché, mais séduisant et calin. Elle a été fort malheureuse avec lui, cependant elle l'a aimé avec passion, elle l'a beaucoup pleuré et n'a pu l'oublier : le souvenir qu elle en conserve est plutôt une sorte de songe hypnotique, une suggestion morbide, peureuse et affolée. Elle a peur, elle pense que le mort n'est pas tout a fait mort, qu'il peut revenir, qu'il continue à l'aimer à sa façon farouche, ombrageuse, infidèle et caline. Elle se laisse aller en proie à son passé, guidée par le pouvoir d'un spectre : pourtant elle est jeune, forte, et vivante. Le printemps revient et l'amour avec lui : l'amour vient sous la forme de *Carmelo*.

Carmelo, jeune et beau garçon, amoureux et galant, lui fait la cour. *Candelas* voudrait bien se laisser convaincre, elle l'aime aussi presque à son insu . . . . mais le passé revient et l'obsède contre son amour présent. Lorsque *Carmelo* s'approche de *Candelas* et veut lui faire partager sa passion, le *Spectre* revient et terrorise la gitane qu'il éloigne de son amoureux. Ils ne peuvent échanger le baiser de l'amour parfait.

Carmelo éconduit, *Candelas* dépérit peu à peu : elle se sent comme ensorcelée, les amours défuntes voltigent autour d'elle d'un vol lourd comme des chauves-souris malfaisantes et fatidiques. Il y faut pourtant trouver un remède. *Carmelo* pense en avoir découvert un. Il a été autrefois le camarade de celui dont le Spectre hante *Candelas*. Il sait que cet amoureux défunt était le type de l'amant andalou infidèle et jaloux ; puisqu'il semble conserver encore, même après la mort, du goût pour les jolies femmes, il faut le prendre par son faible, le détourner ainsi de cette jalousie posthume, et *Carmelo* pourra échanger avec *Candelas* ce baiser parfait contre lequel les maléfices de l'amour ne sauraient plus prévaloir.

Carmelo persuade *Lucia*, jeune fille gitane, amie de *Candelas* et jolie à ravir de sembler agréer les hommages du *Spectre ; Lucia* accepte par amour pour *Candelas*, et par curiosité feminine : l'idée de flirter avec un spectre lui semble attrayante et nouvelle. Et puis le défunt était un si joyeux vivant . . . . *Lucia* se poste en sentinelle. *Carmelo* vient faire la cour à *Candelas* comme de coutume, le Revenant accourt . . . . mais il trouve la gentille petite gitane, et il ne peut ni ne désire résister à la tentation : il n'a jamais résisté à la vue d'un joli minois. Il fait la cour à *Lucia*, il la cajole, il la supplie, et la petite gitane est si coquette qu'elle le met au désespoir. Pendant ce temps *Carmelo* a tout le temps qu'il faut pour convaincre *Candelas* de son amour, et la vie reprend ses droits sur la mort et sur le passé. Les amoureux échangent enfin le baiser qui triomphe de l'influence néfaste du *Spectre*. Et celui-ci meurt définitivement vaincu par l'amour.

SYNOPSIS.

Candelas, a young, very beautiful and passionate woman, has loved a wicked, jealous, and dissolute, but fascinating and cajoling gipsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre; yet she is young, strong, and vivacious. Spring returns and, with it, love, in the shape of *Carmelo*.

Carmelo, a handsome youth, enamoured and gallant, makes love to her. *Candelas*, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When *Carmelo* approaches her and endeavours to make her share in his passion, the *Spectre* returns and terrifies *Candelas*, whom he separates from her lover. They cannot exchange the kiss of perfect love.

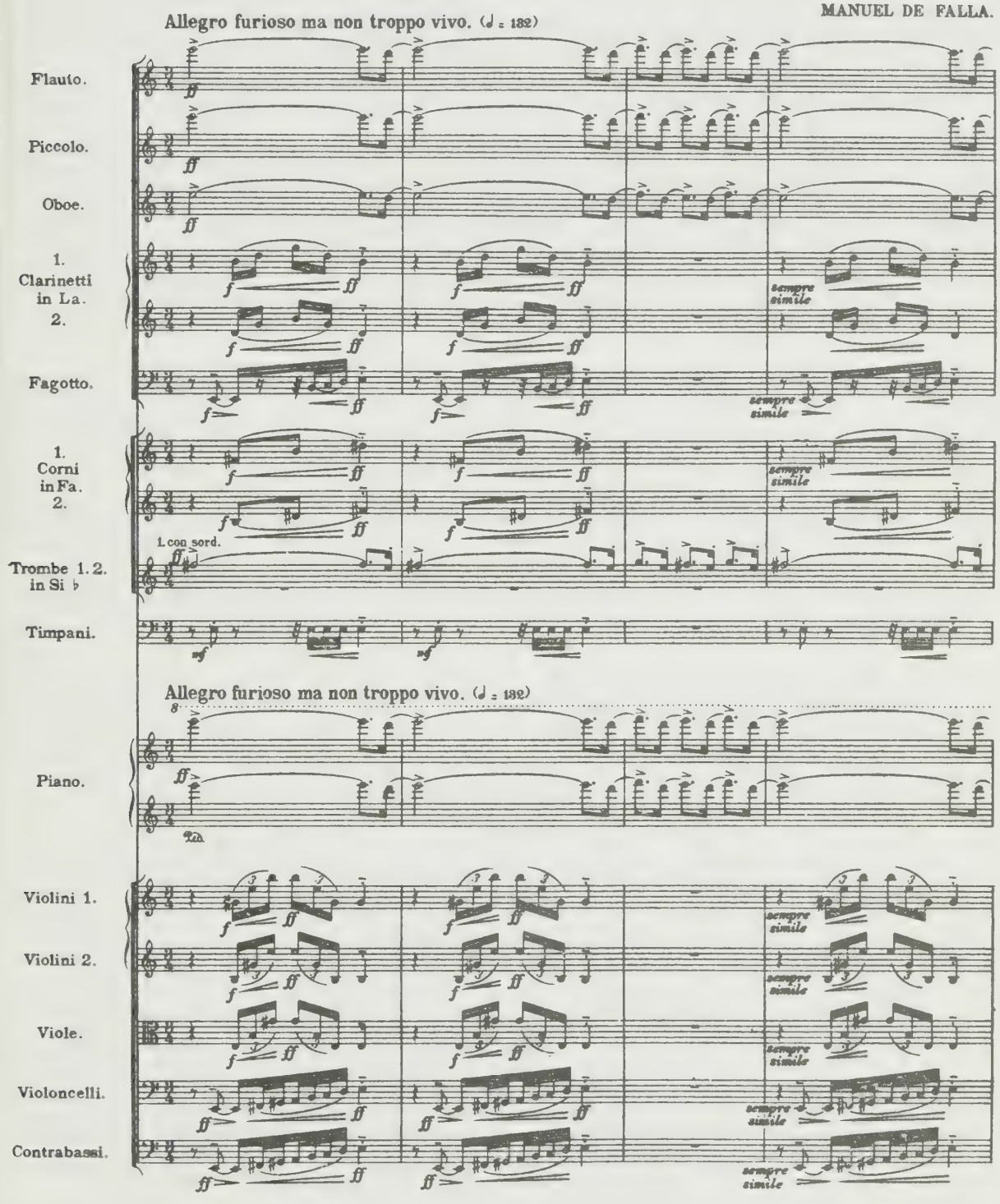
Carmelo being gone, *Candelas* languishes and droops; she feels as if bewitched, and her past loves seems to flutter heavily round her like malevolent and foreboding bats. But this evil spell has to be broken, and *Carmelo* believes to have found a remedy. He has once been the comrade of the gipsy whose spectre haunts *Candelas*. He knows that the dead lover was the typical faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his taste for beautiful women, he must be taken by his weak side and thus diverted from his posthumous jealousy, in order that *Carmelo* may exchange with *Candelas* the perfect kiss against which the sorcery of love cannot prevail.

Carmelo persuades *Lucia*, a young and enchantingly pretty gipsy girl, the friend of *Candelas*, to simulate acceptance of the spectre's addresses. *Lucia*, out of love for *Candelas* and from feminine curiosity, agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then, the dead man was so mirthful in life! *Lucia* takes up the sentinel's post. *Carmelo* returns to make love to *Candelas*, and the *Spectre* intervenes .... but he finds the charming little gipsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to *Lucia*, coaxing and imploring her, and the coquettish young gipsy almost brings him to despair. In the meantime, *Camelo* succeeds in convincing *Candelas* of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the *Spectre*, who perishes, definitely conquered by love.

EL AMOR BRUJO.
L'AMOUR SORCIER.

Introduction et Scène. Introduccion y Escena.

MANUEL DE FALLA.



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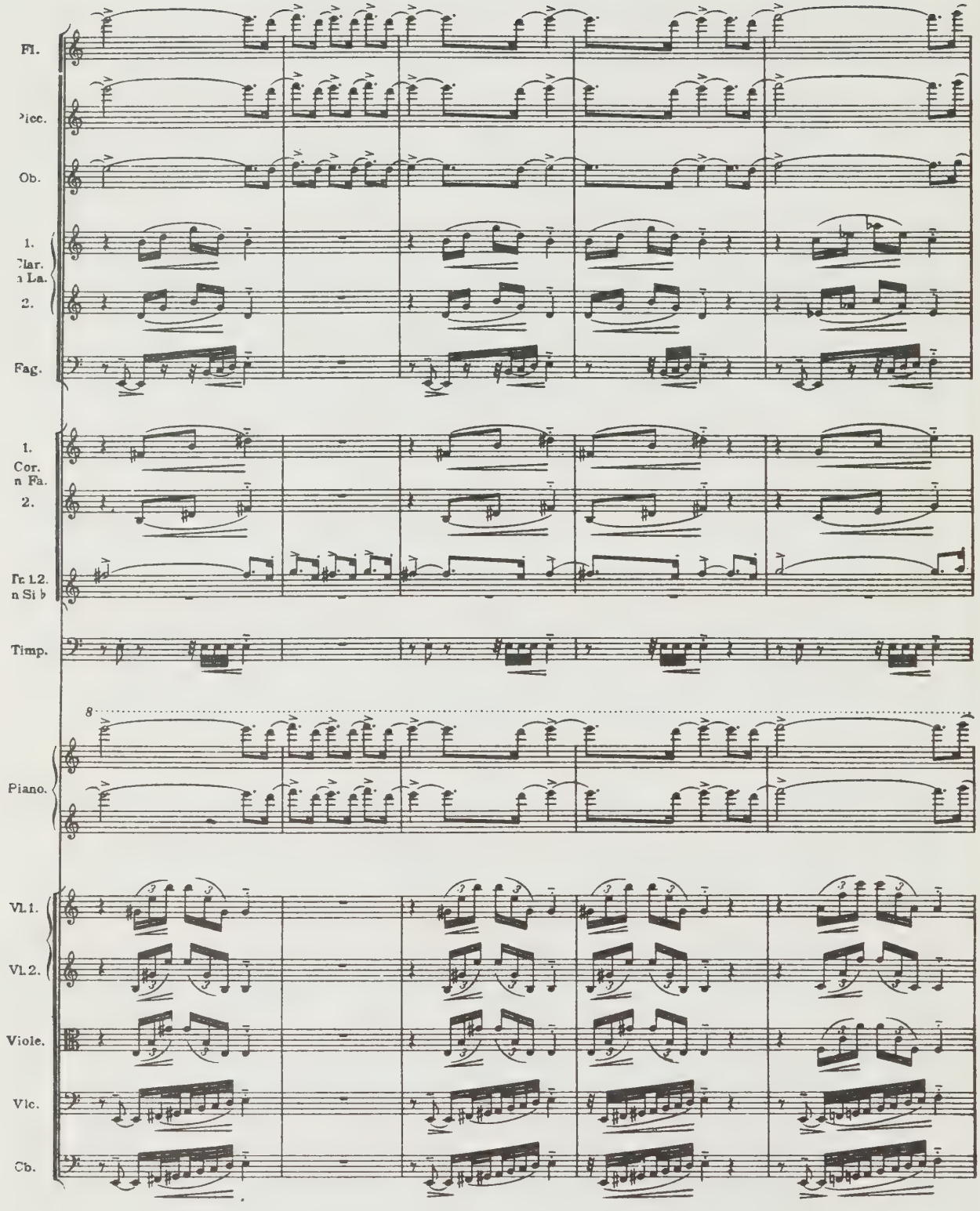
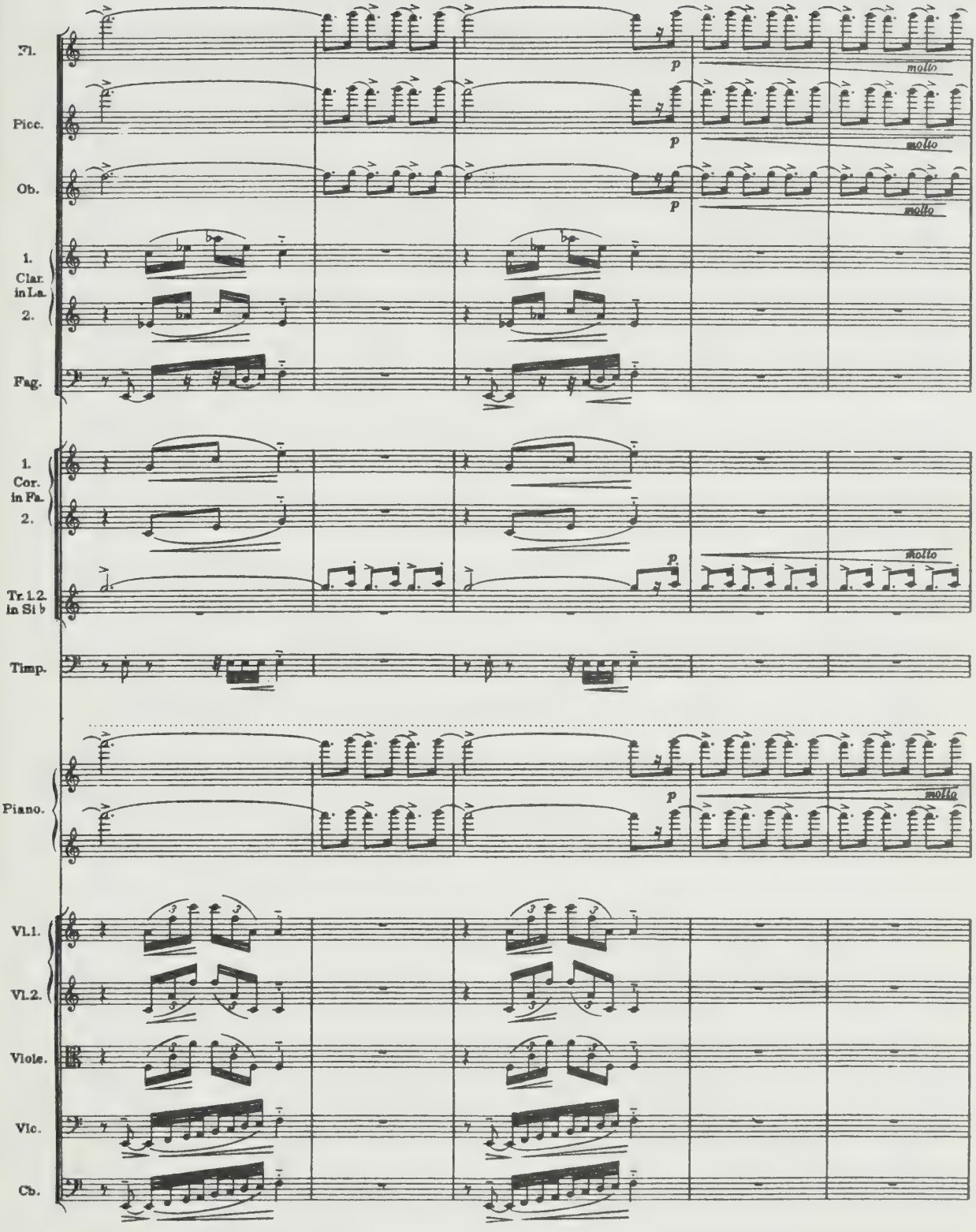
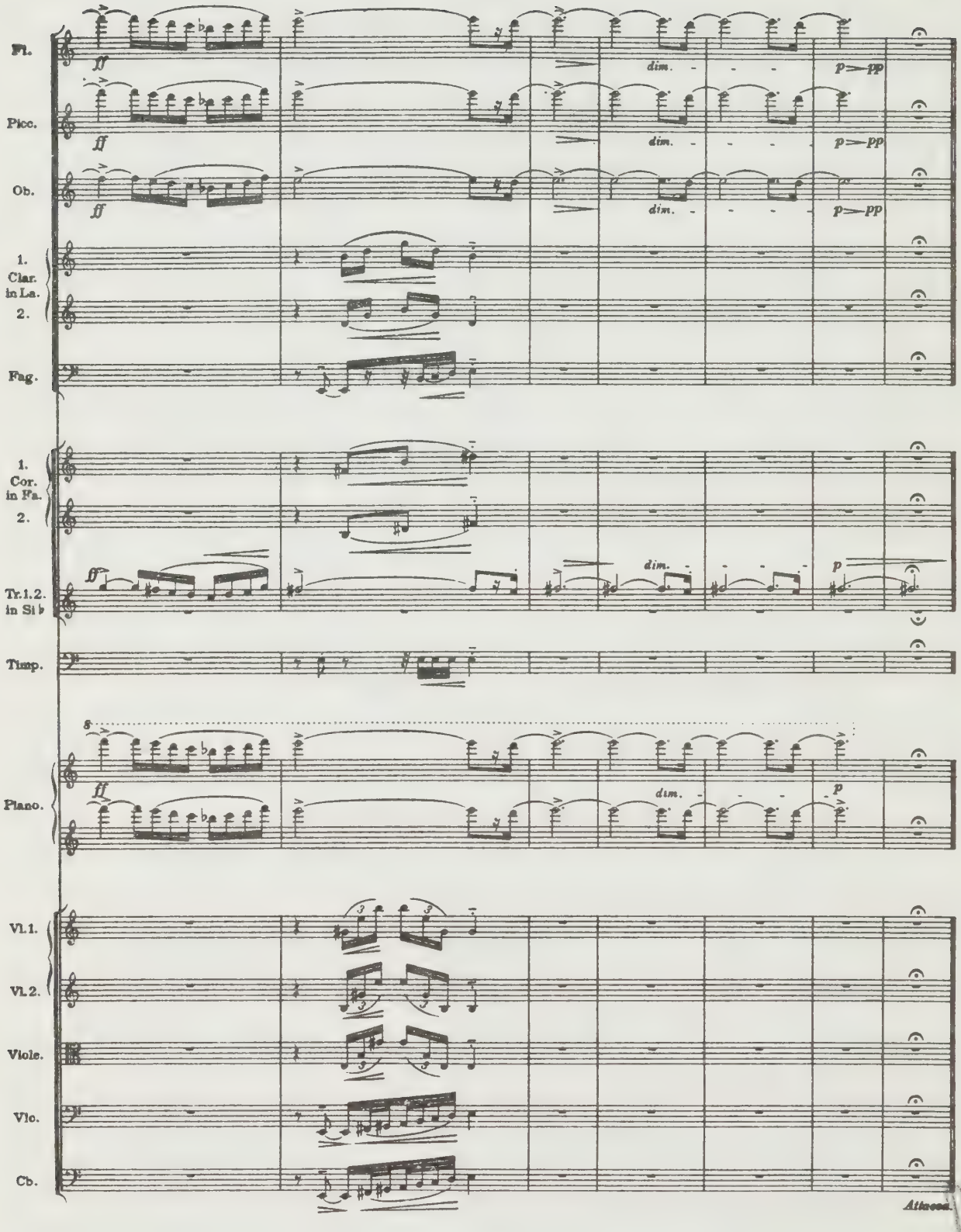
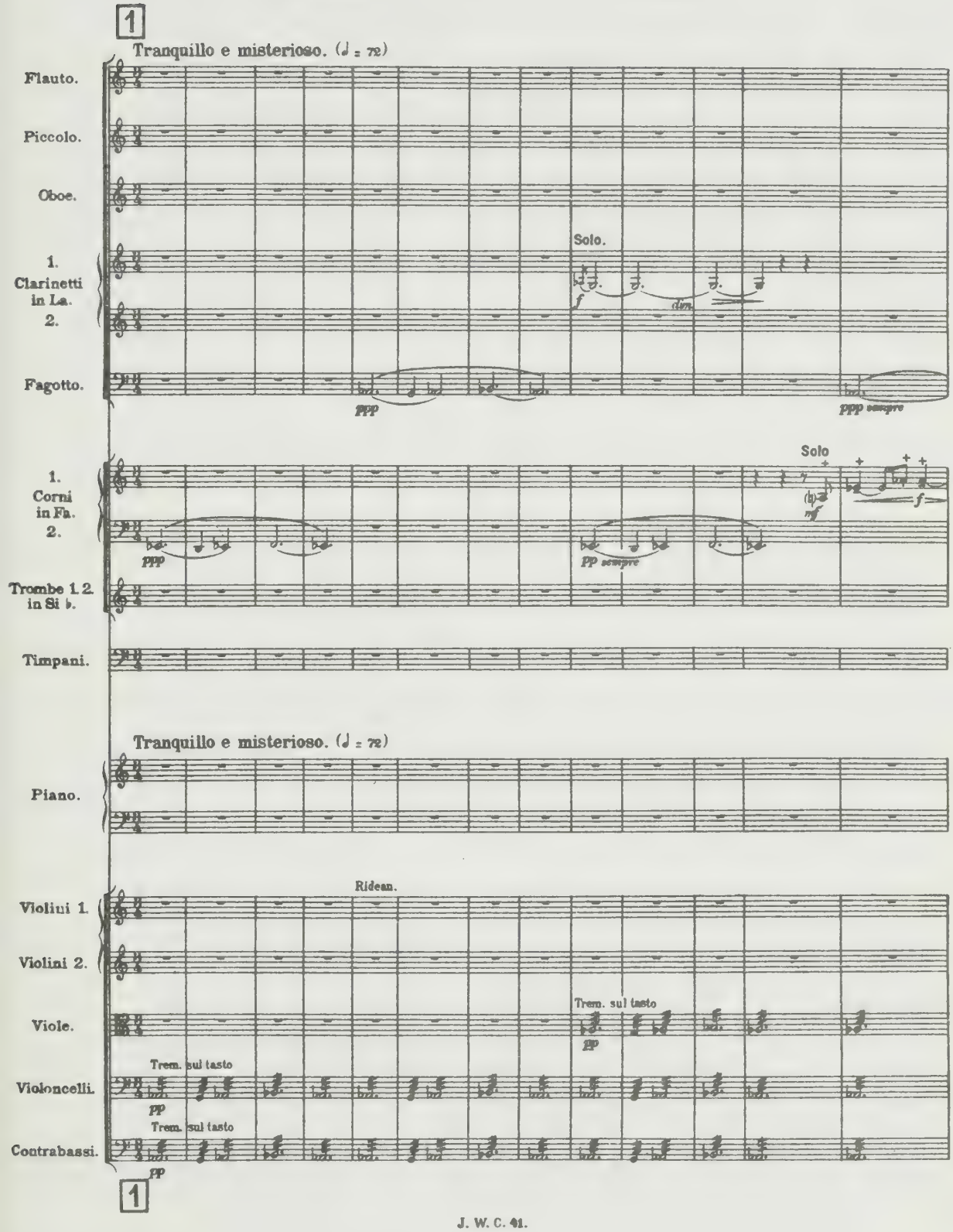

Fl.
Picc.
Ob.
1.
Clar.
in La.
2.
Fag.
1.
Cor.
in Fa.
2.
Tr 1.2.
in Si b
Timp.
8
Piano.
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.

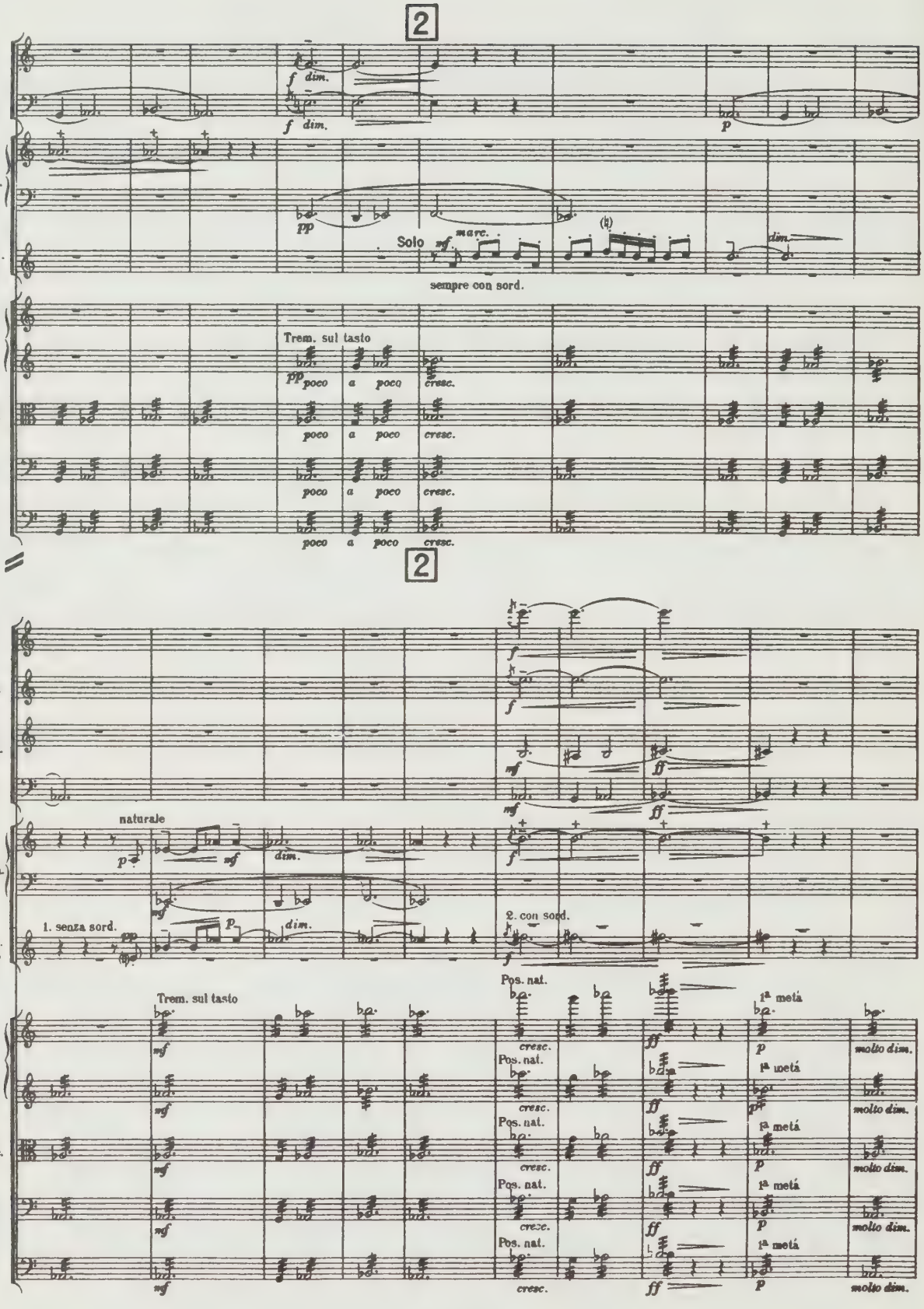

Fl.
Picc.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Tr 1.2. in Si b
Timp.
Piano.
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.
p
molto

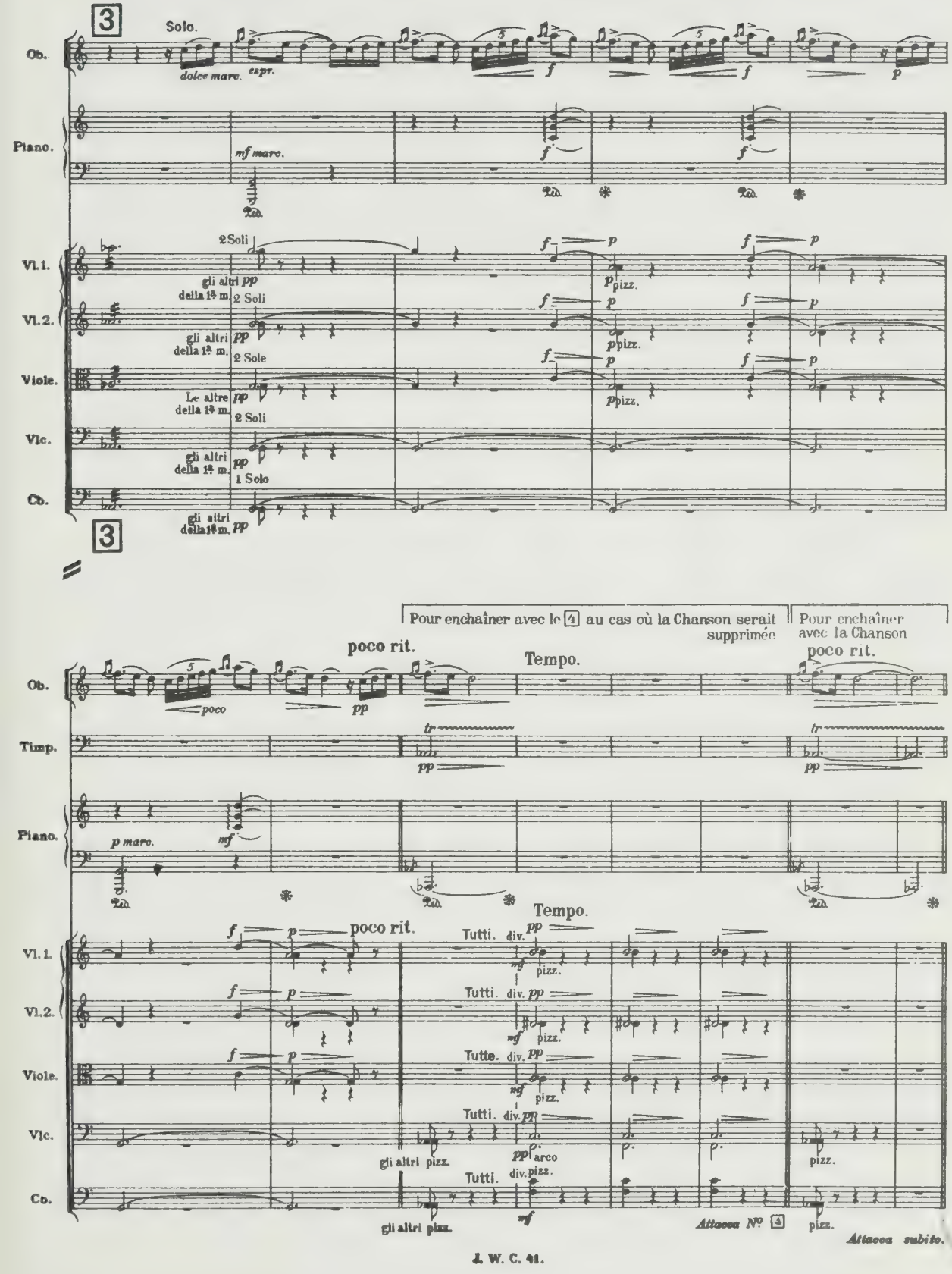

Fl.
Picc.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si ♭
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
ff
dim.
p
pp
Attacca.

Chez les Gitanes.
La Veillée.

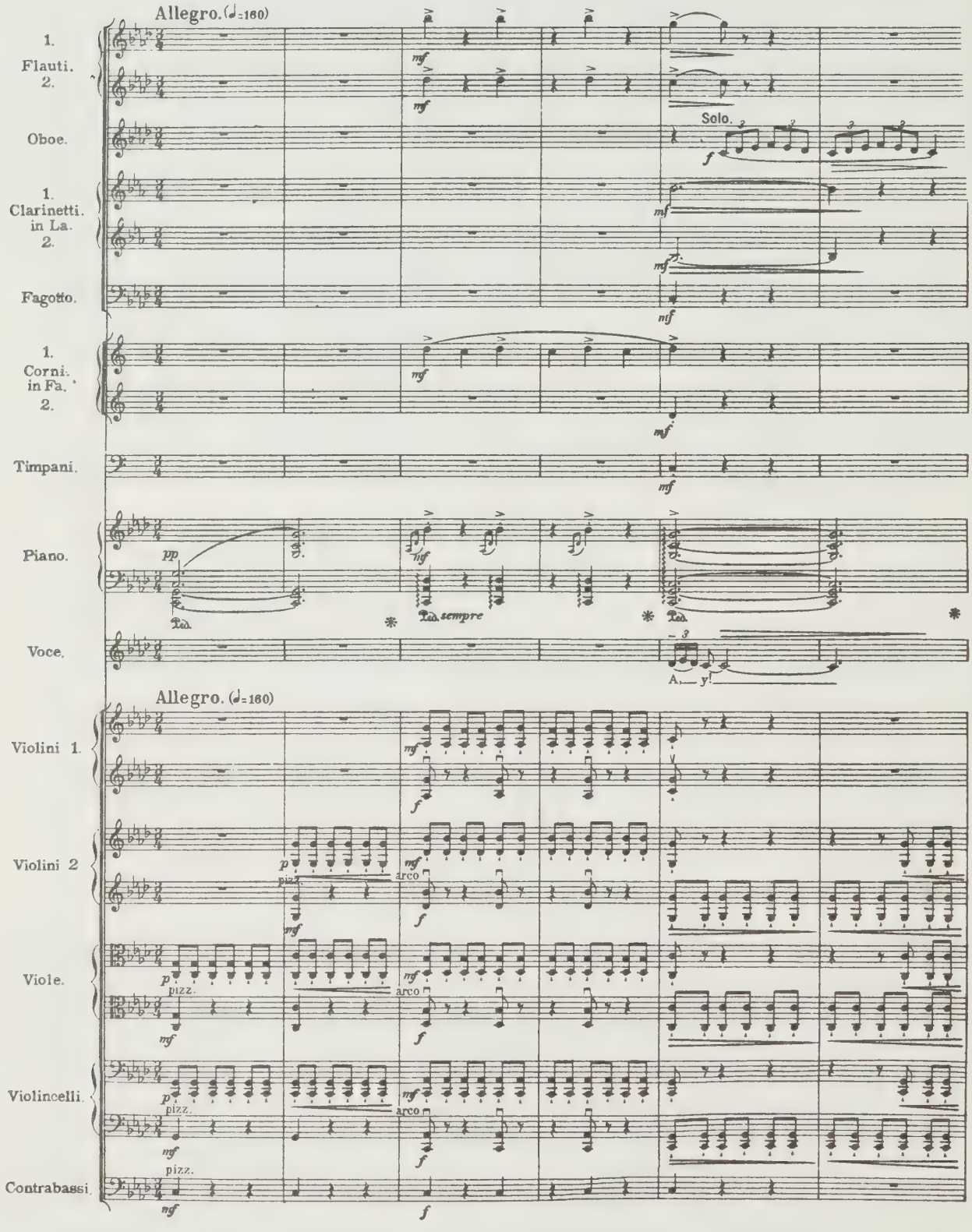
En la Cueva.
La Noche.

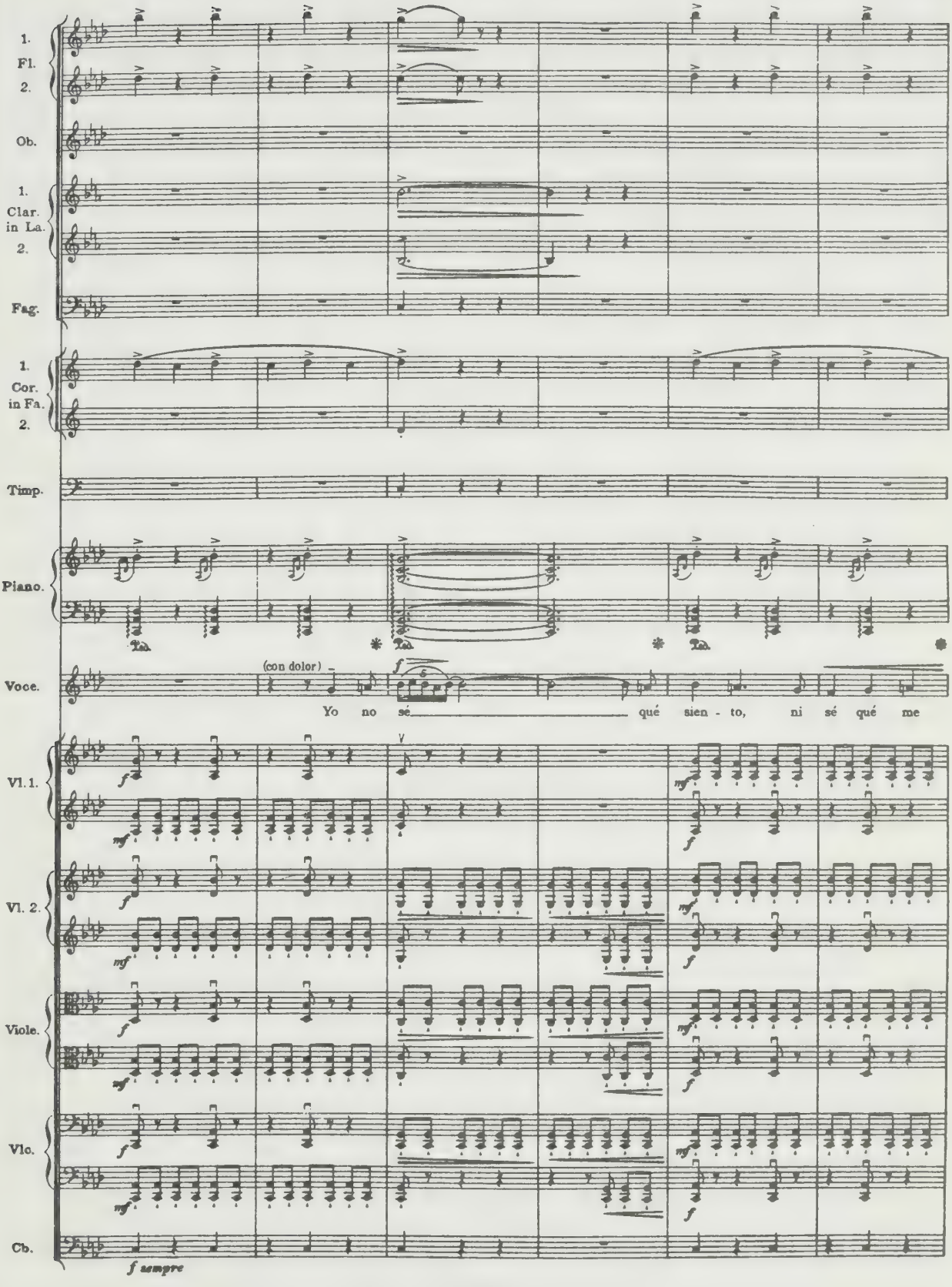


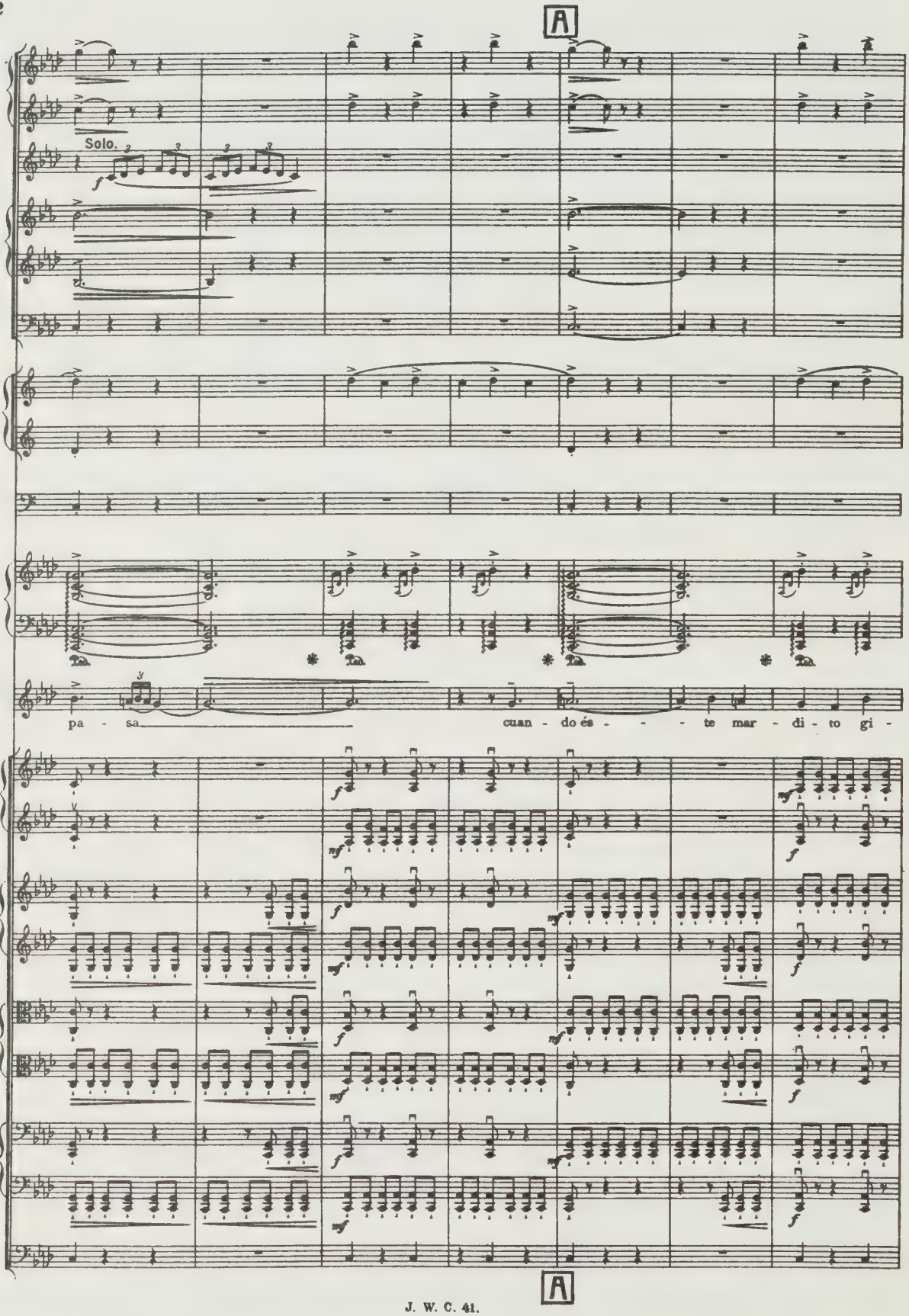

2
Ob.
Fag.
f dim.
f dim.
p
1. Cor. in Fa. 2.
Tr. 1. 2. in Si ♭
pp
Solo mf marc.
(♮)
dim.
sempre con sord.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
Trem. sul tasto
pp poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
2
Fl.
Picc.
1. Clar. in La.
Fag.
f
f
mf
ff
mf
ff
naturale
p
mf
dim.
1. Cor. in Fa. 2.
f
1. senza sord.
pp
p
dim.
2. con sord.
f
Tr. 1. 2. in Si ♭
Pos. nat.
Trem. sul tasto
1ª metá
Vl. 1.
mf
cresc.
ff
p
molto dim.
Pos. nat.
1ª metá
Vl. 2.
mf
cresc.
ff
p
molto dim.
Pos. nat.
1ª metá
Viole.
mf
cresc.
ff
p
molto dim.
Pos. nat.
1ª metá
Vlc.
mf
cresc.
ff
p
molto dim.
Pos. nat.
1ª metá
Cb.
mf
cresc.
ff
p
molto dim.

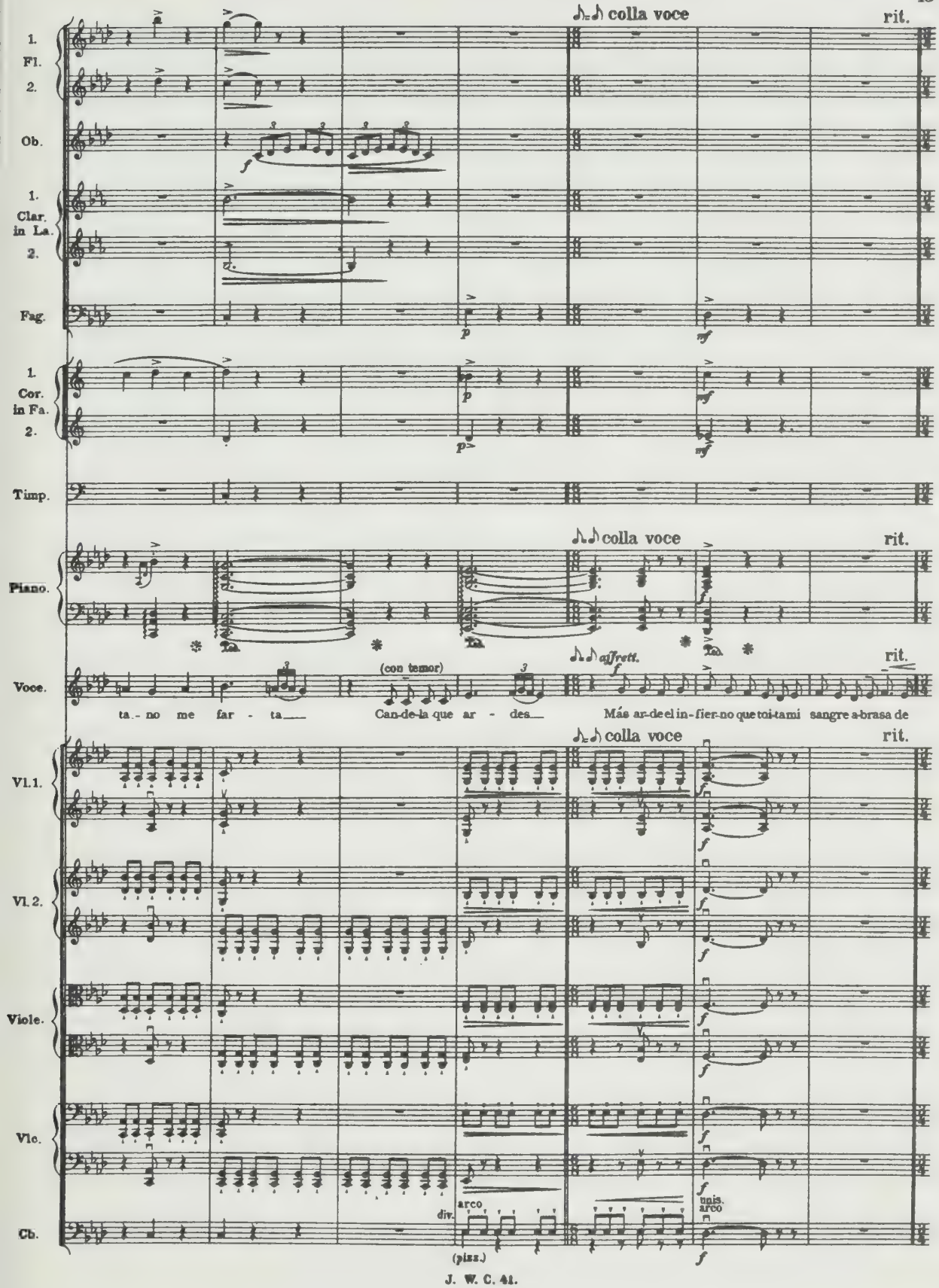

3
Solo.
Ob.
dolce marc.
espr.
Piano.
mf marc.
Vl. 1.
2 Soli
gli altri della 1ª m.
pp
pizz.
Vl. 2.
2 Soli
gli altri della 1ª m.
pp
pizz.
Viole.
2 Sole
Le altre della 1ª m.
pp
pizz.
Vlc.
2 Soli
gli altri della 1ª m.
pp
Cb.
1 Solo
gli altri della 1ª m.
pp
3
Pour enchaîner avec le 4 au cas où la Chanson serait supprimée
Pour enchaîner avec la Chanson
poco rit.
Tempo.
poco rit.
Ob.
poco
pp
Timp.
tr
pp
Piano.
p marc.
mf
Tempo.
poco rit.
Vl. 1.
Tutti. div.
pp
mf
pizz.
Vl. 2.
Tutti. div.
pp
mf
pizz.
Viole.
Tutte. div.
pp
mf
pizz.
Vlc.
Tutti. div.
pp
gli altri pizz.
pp arco
pizz.
Cb.
Tutti. div.
pizz.
gli altri pizz.
mf
Attacca Nº 4
pizz.
Attacca subito.

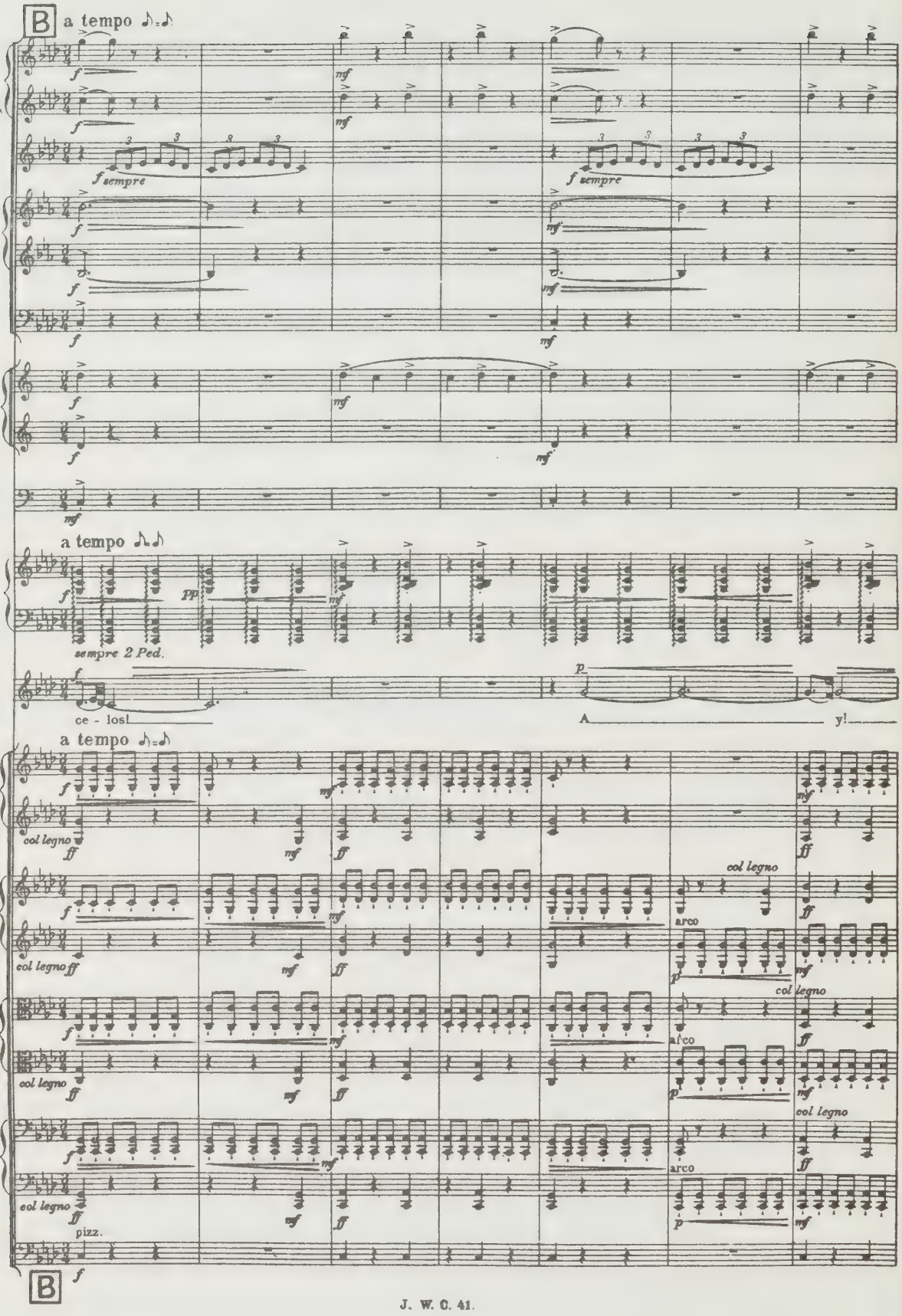
Chanson du chagrin d'amour. Canción del amor dolido.

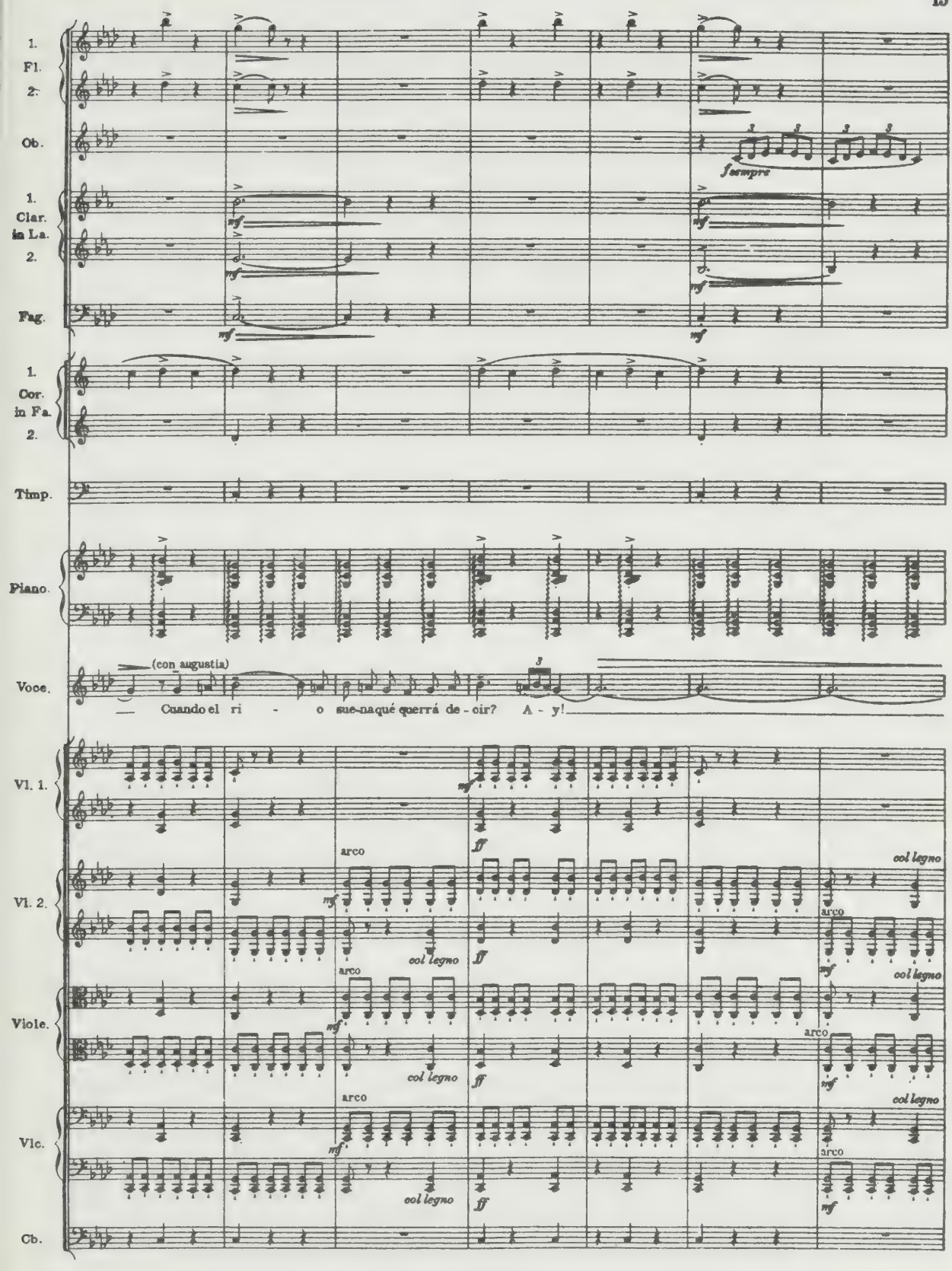


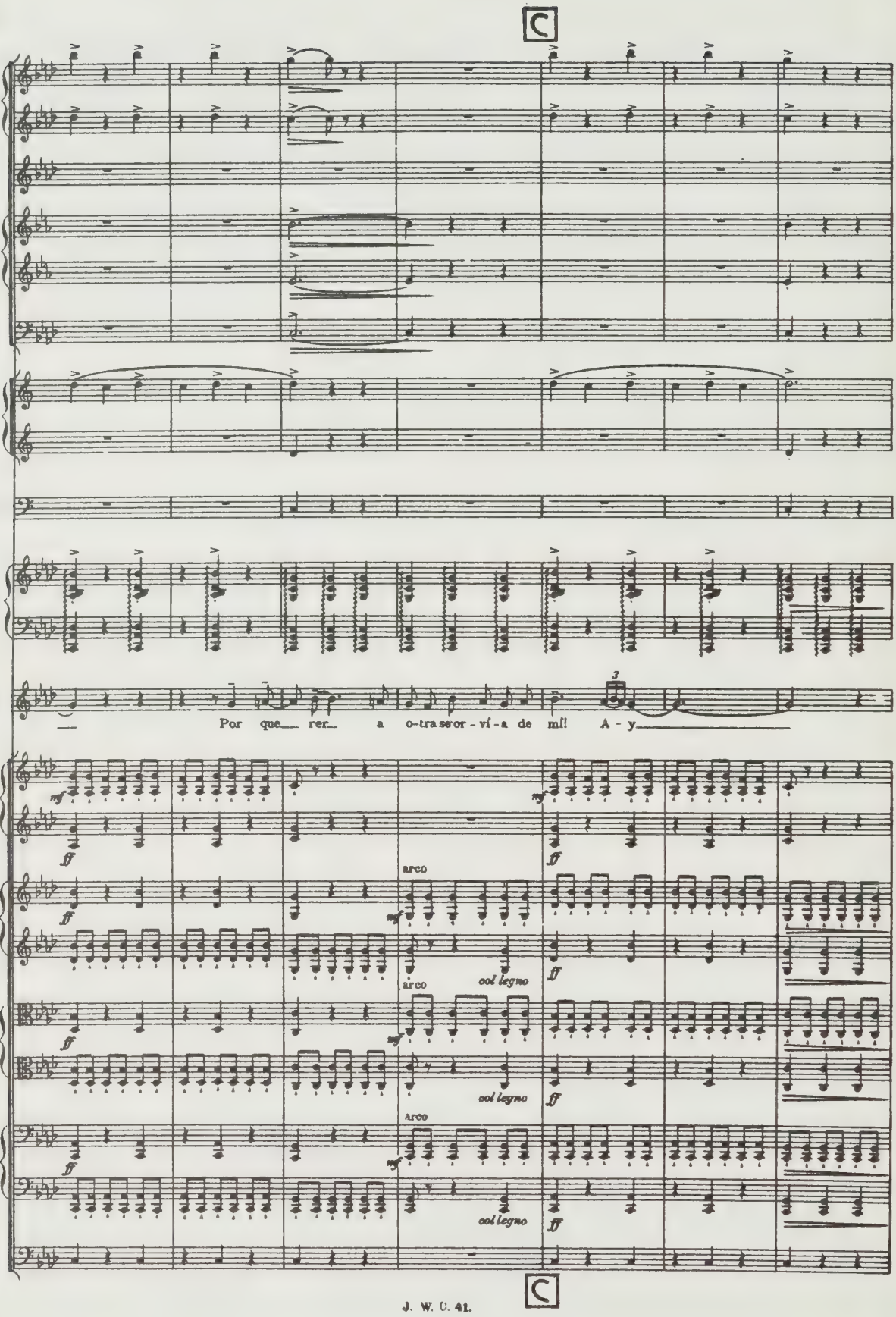

1. Fl. 2.
Ob.
1. Clar. in La. 2.
Fag.
1. Cor. in Fa. 2.
Timp.
Piano.
Voce.
(con dolor)
Yo no sé qué sien - to, ni sé qué me
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
f sempre

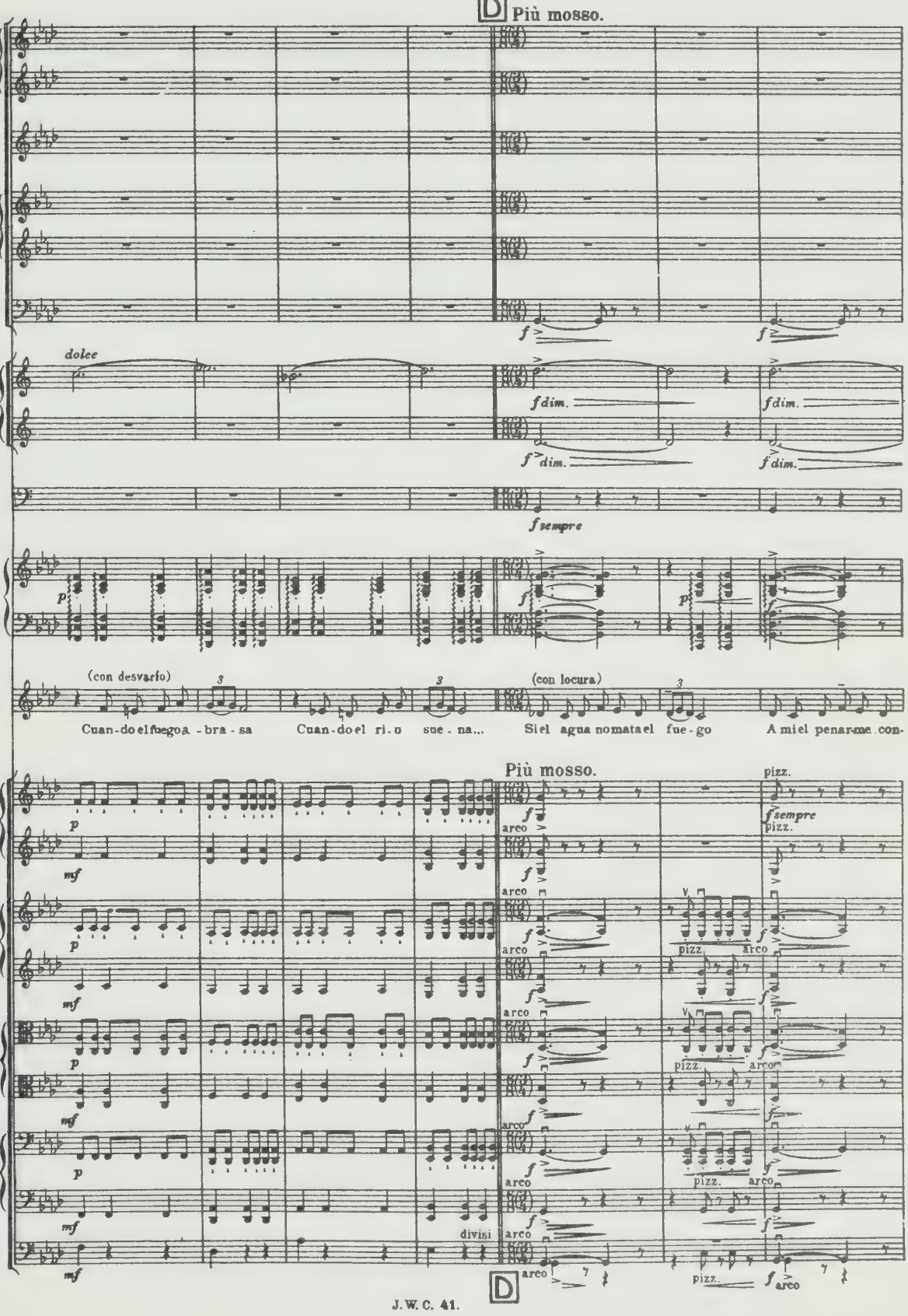

A
1. Fl.
2.
Ob.
Solo.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Timp.
Piano.
Ped.
Voce.
pa - sa
cuan - do és - - - te mar - di - to gi -
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
A

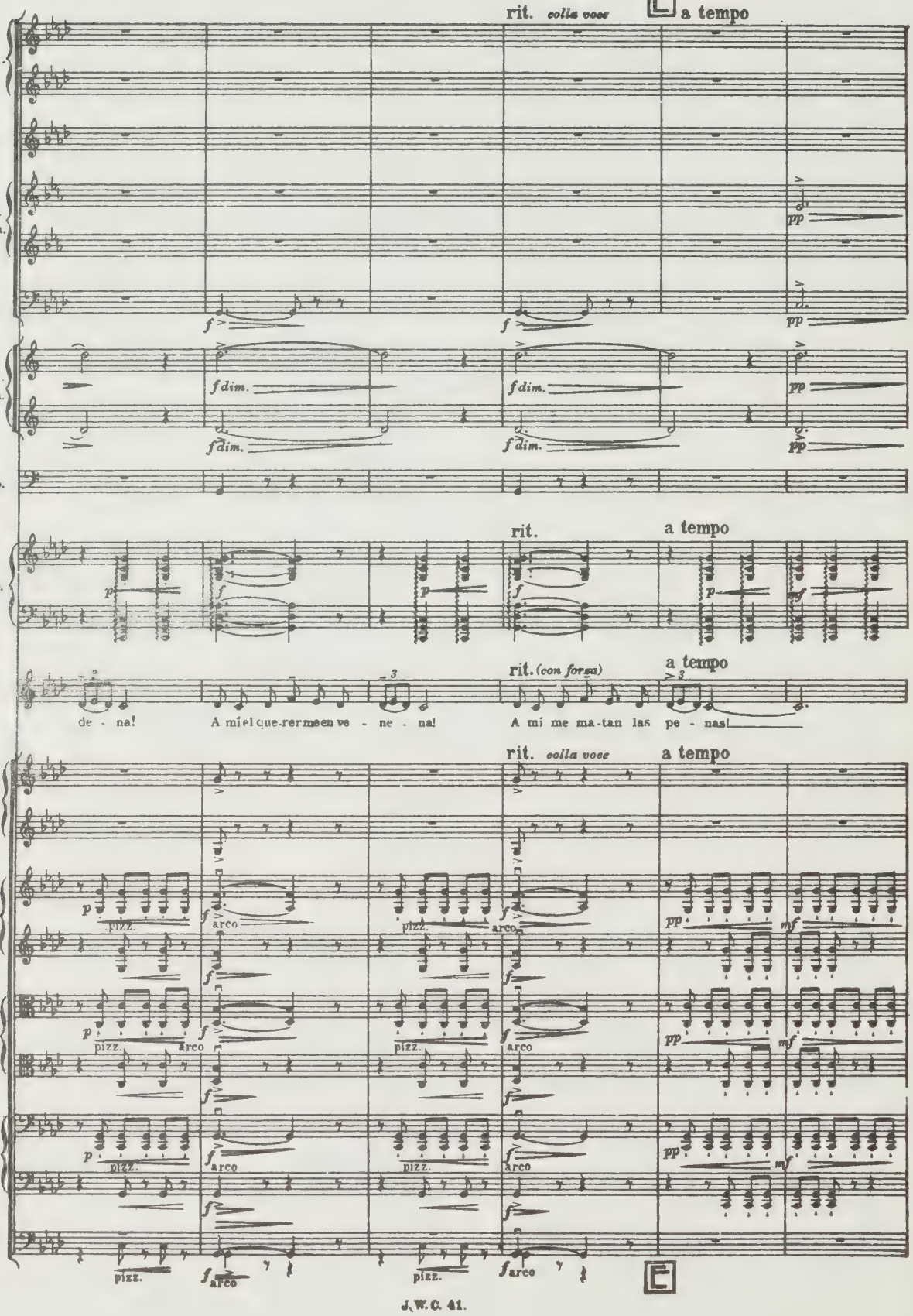

colla voce
rit.
1. Fl.
2.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Timp.
Piano.
Ped.
affrett.
Voce.
(con temor)
ta.- no me far - ta
Can-de-la que ar - des
Más ar-de el in-fier-no que toi-tami sangre a-brasa de
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
div.
unis.
(pizz.)

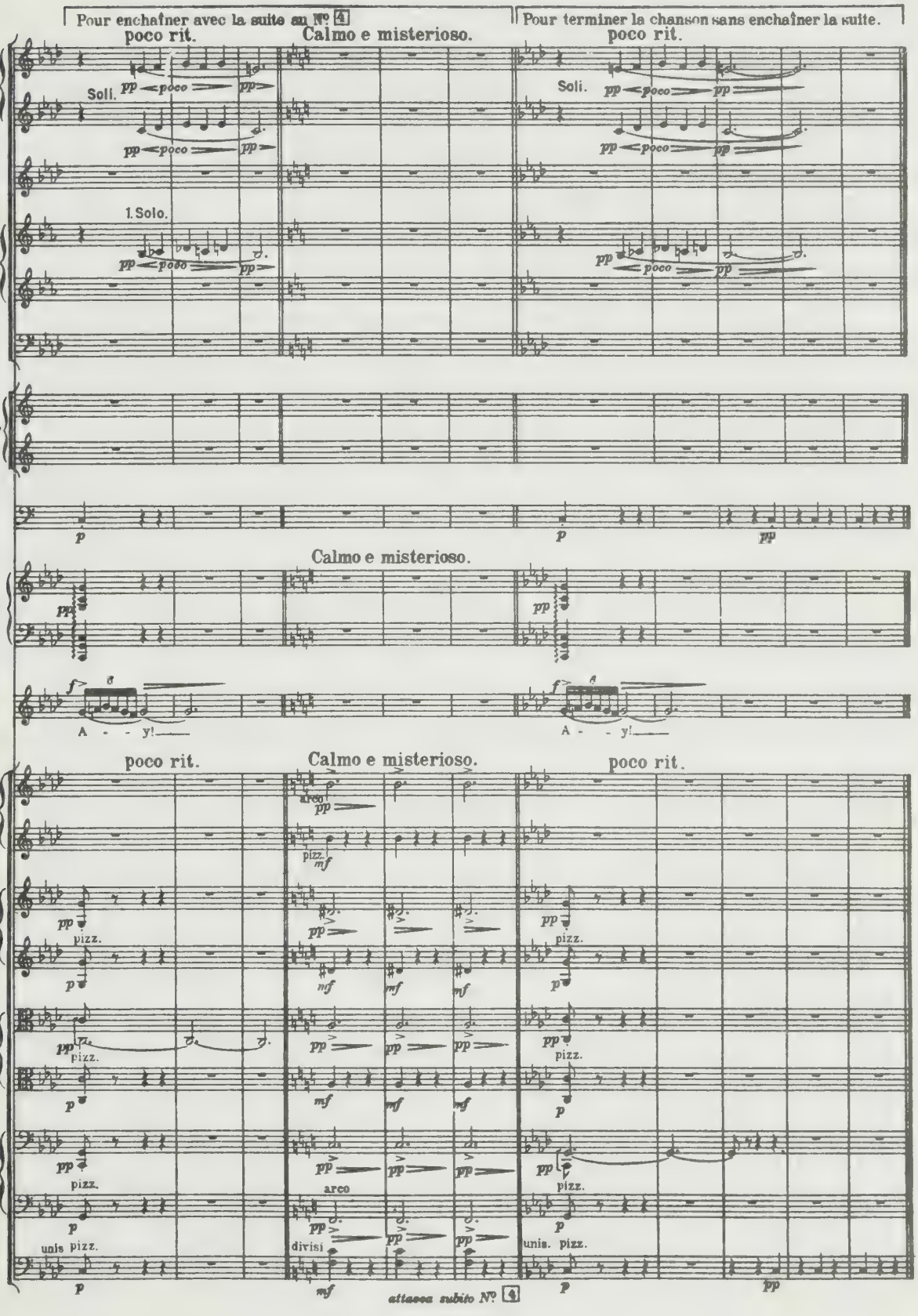

B
a tempo
1. Fl.
2.
Ob.
f sempre
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Timp.
a tempo
Piano.
sempre 2 Ped.
Voce.
ce - los!
A y!
a tempo
Vl. 1.
col legno
Vl. 2.
Viole.
Vlc.
pizz.
Cb.
arco
B


1. Fl.
2.
Ob.
sempre
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Timp.
Piano.
Voce.
(con augustia)
Cuando el ri - o sue-na qué querrá de - cir? A - y!
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
col legno

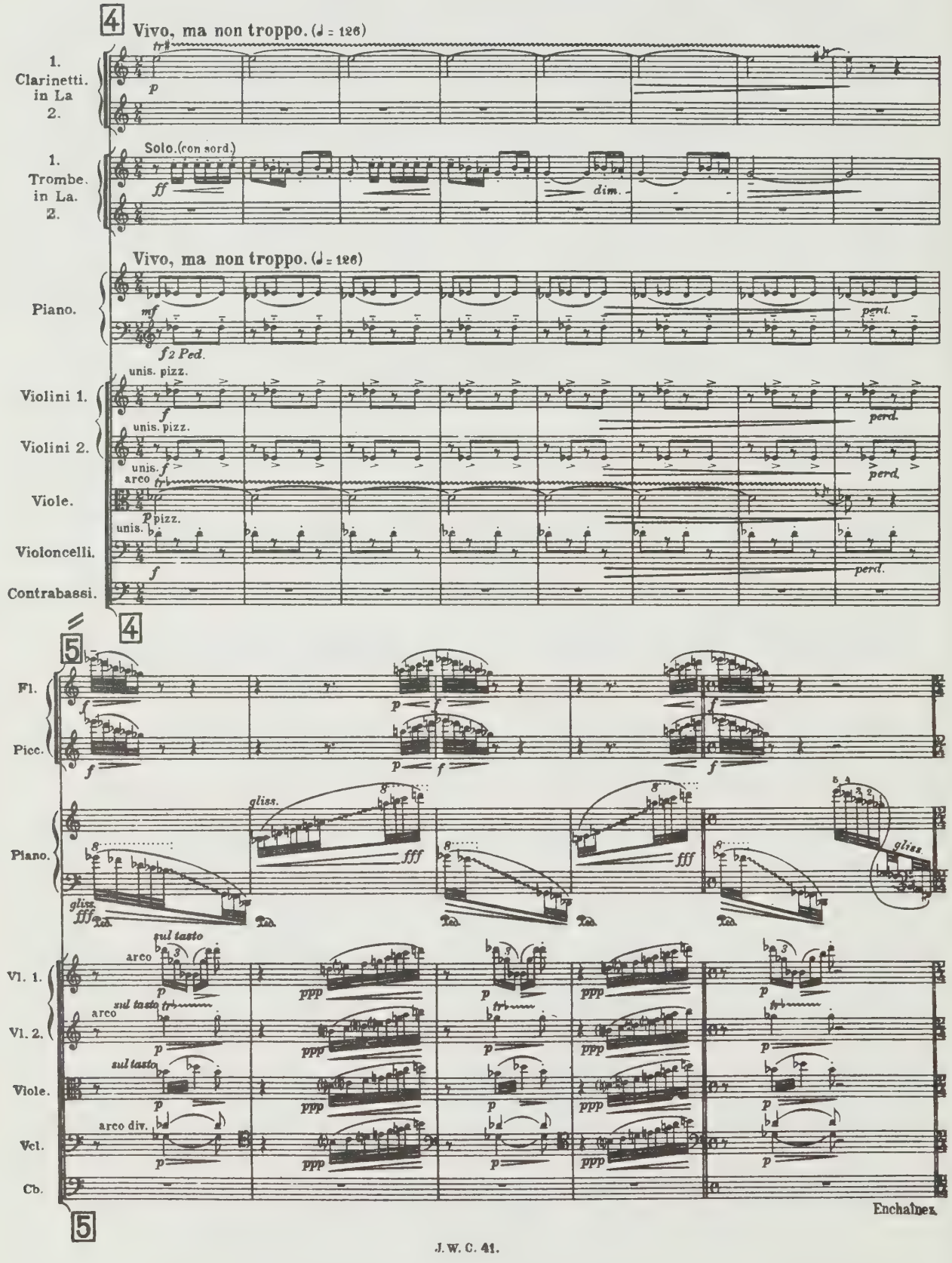

1. Fl. 2.
Ob.
1. Clar. in La. 2.
Fag.
1. Cor. in Fa. 2.
Timp.
Piano.
Voce.
Por que rer a o-tra se'or - ví - a de mí! A - y
Vl. 1.
Vl. 2.
Viola.
Vlc.
Cb.
arco
col legno
mf
ff


D Più mosso.
1. Fl. 2.
Ob.
1. Clar. in La. 2.
Fag.
dolce
1. Cor. in Fa. 2.
Timp.
Piano.
Voce.
(con desvarío)
(con locura)
Cuan-do el fuego a - bra - sa
Cuan-do el ri - o sue - na...
Si el agua no mata el fue - go
A miel pena-me con-
Più mosso.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
arco
pizz.
divisi
D

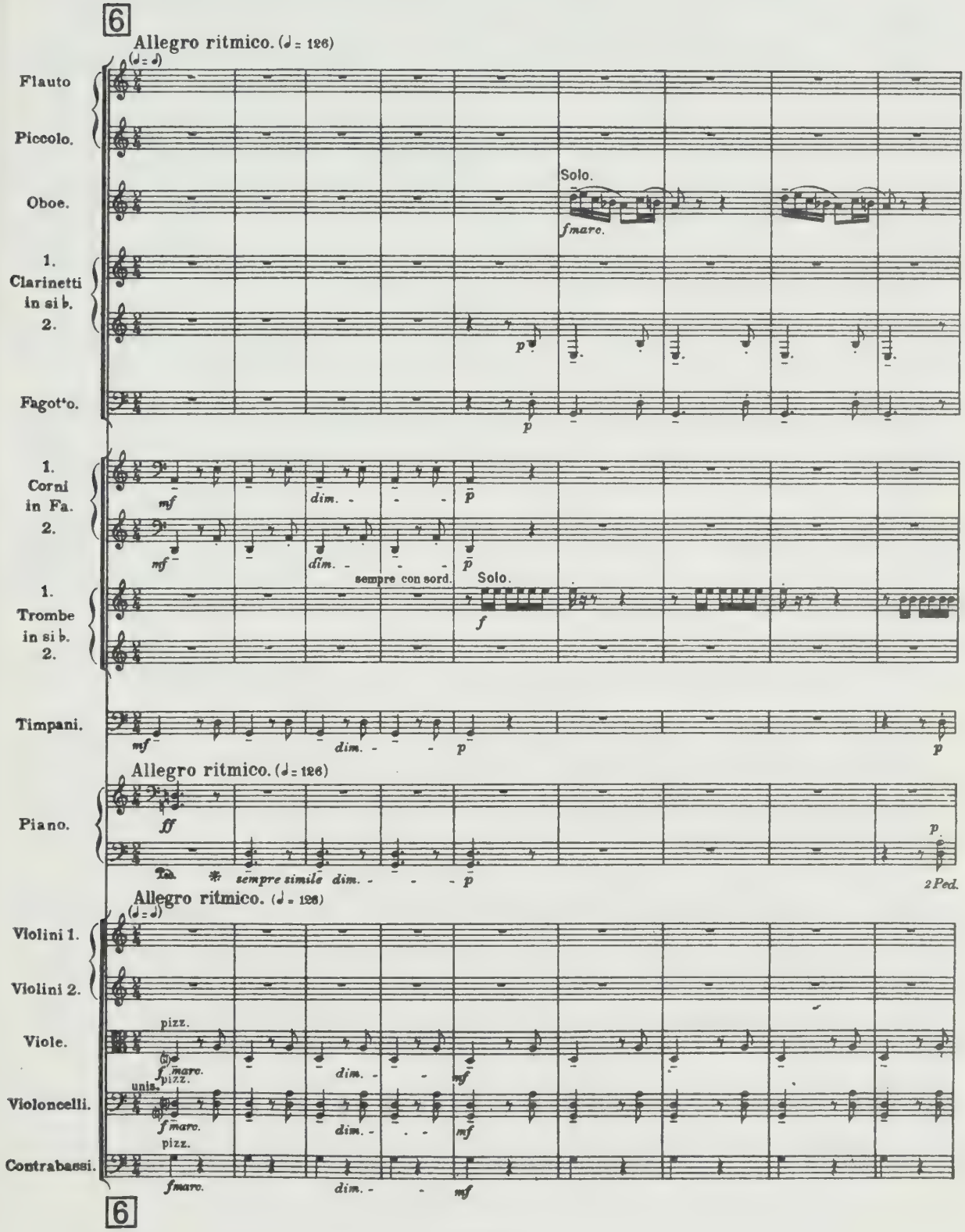

rit. colla voce
a tempo
1. Fl. 2.
Ob.
1. Clar. in La. 2.
Fag.
1. Cor. in Fa. 2.
Timp.
rit.
a tempo
Piano.
rit. (con forza)
a tempo
Voce.
de - na!
A mi el que-rer me en ve - ne - na!
A mí me ma-tan las pe - nas!
rit. colla voce
a tempo
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
pizz.
arco

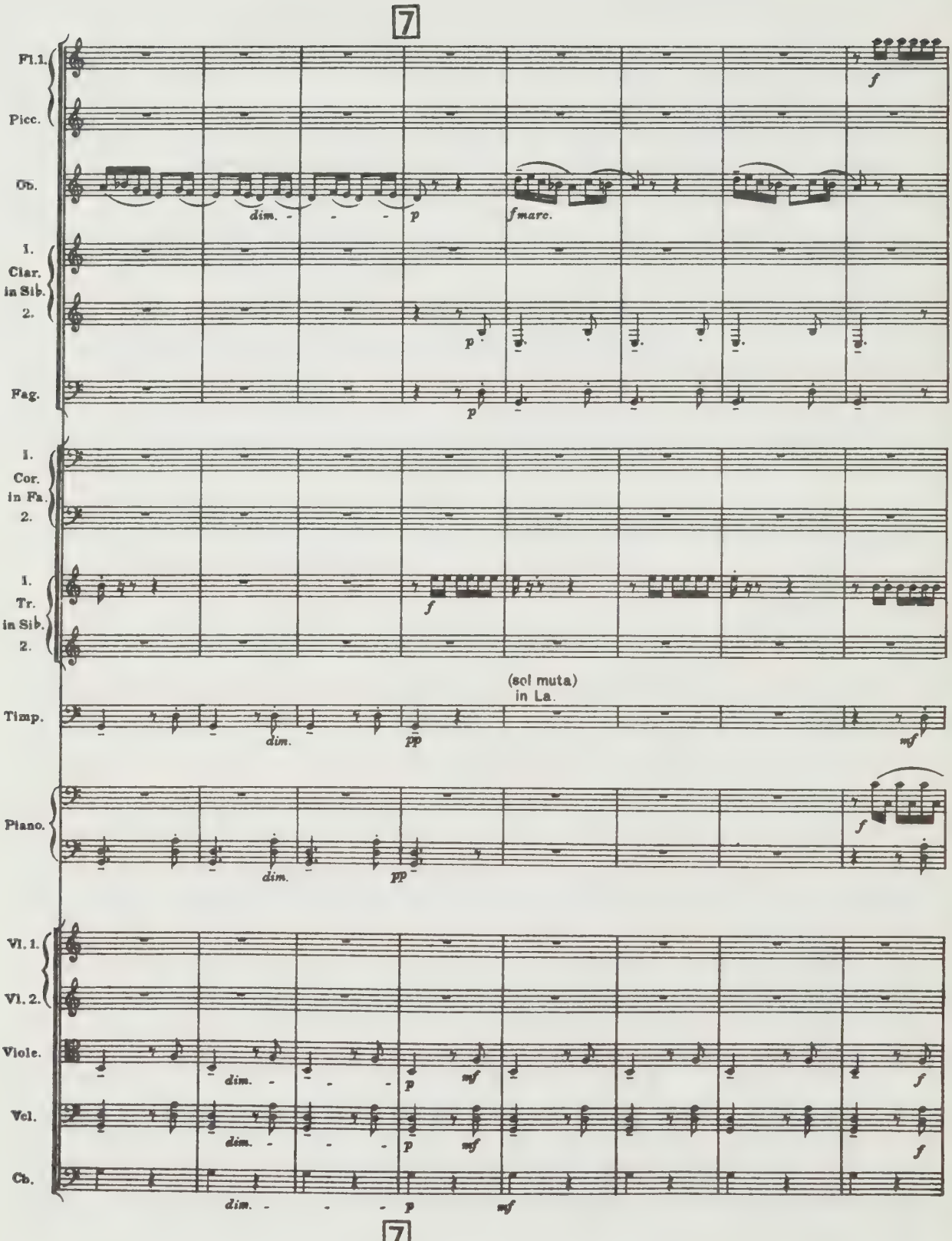

Pour enchaîner avec la suite au N° 4
Pour terminer la chanson sans enchaîner la suite.
poco rit.
Calmo e misterioso.
poco rit.
1. Fl.
2.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Timp.
Calmo e misterioso.
Piano.
Voce.
A - - y!
poco rit.
Calmo e misterioso.
poco rit.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
Soli.
1. Solo.
pizz.
arco
unis pizz.
divisi
attacca subito N° 4

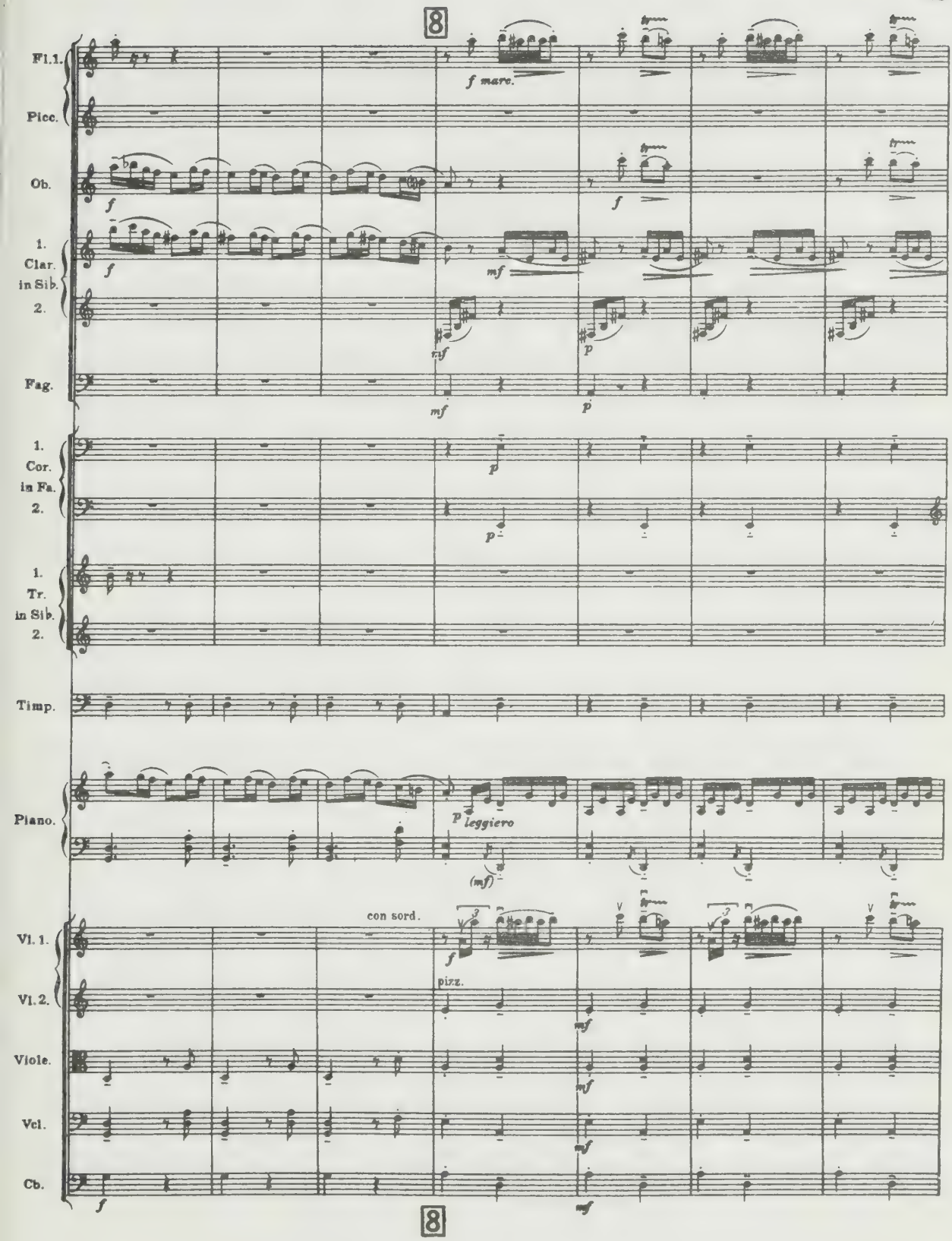
Le Revenant. El Aparecido.

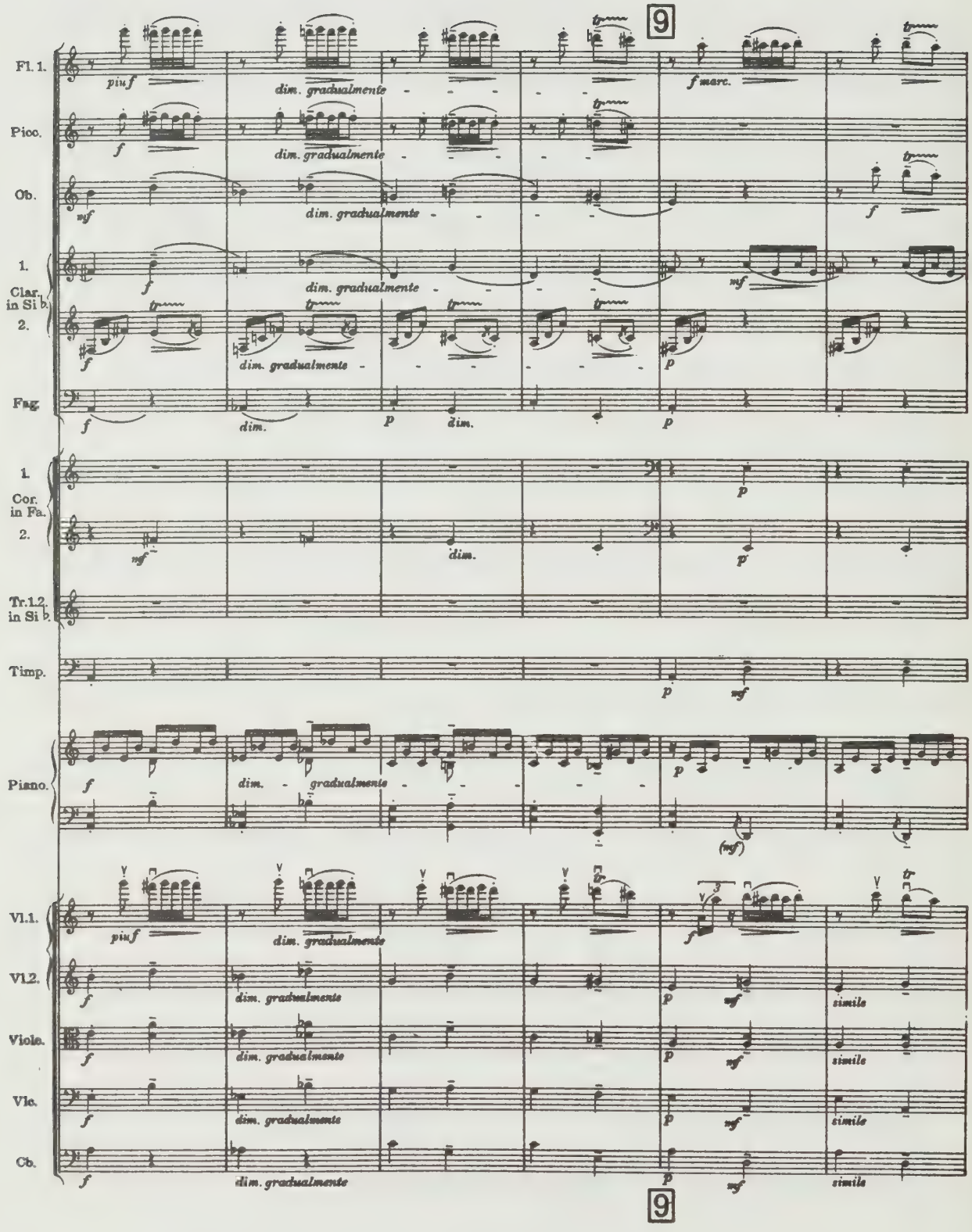


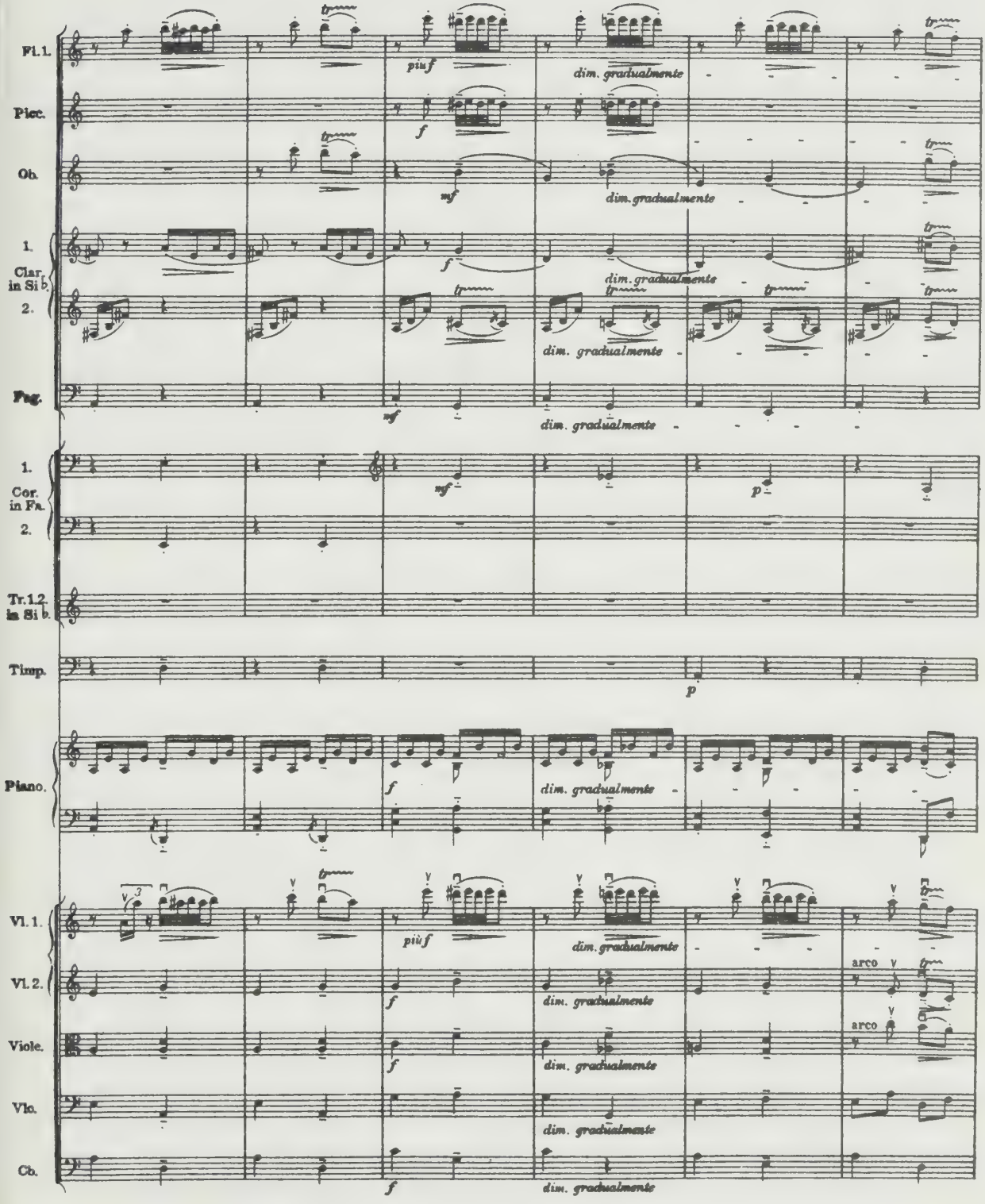
Danse de la Frayeur. Danza del Terror.

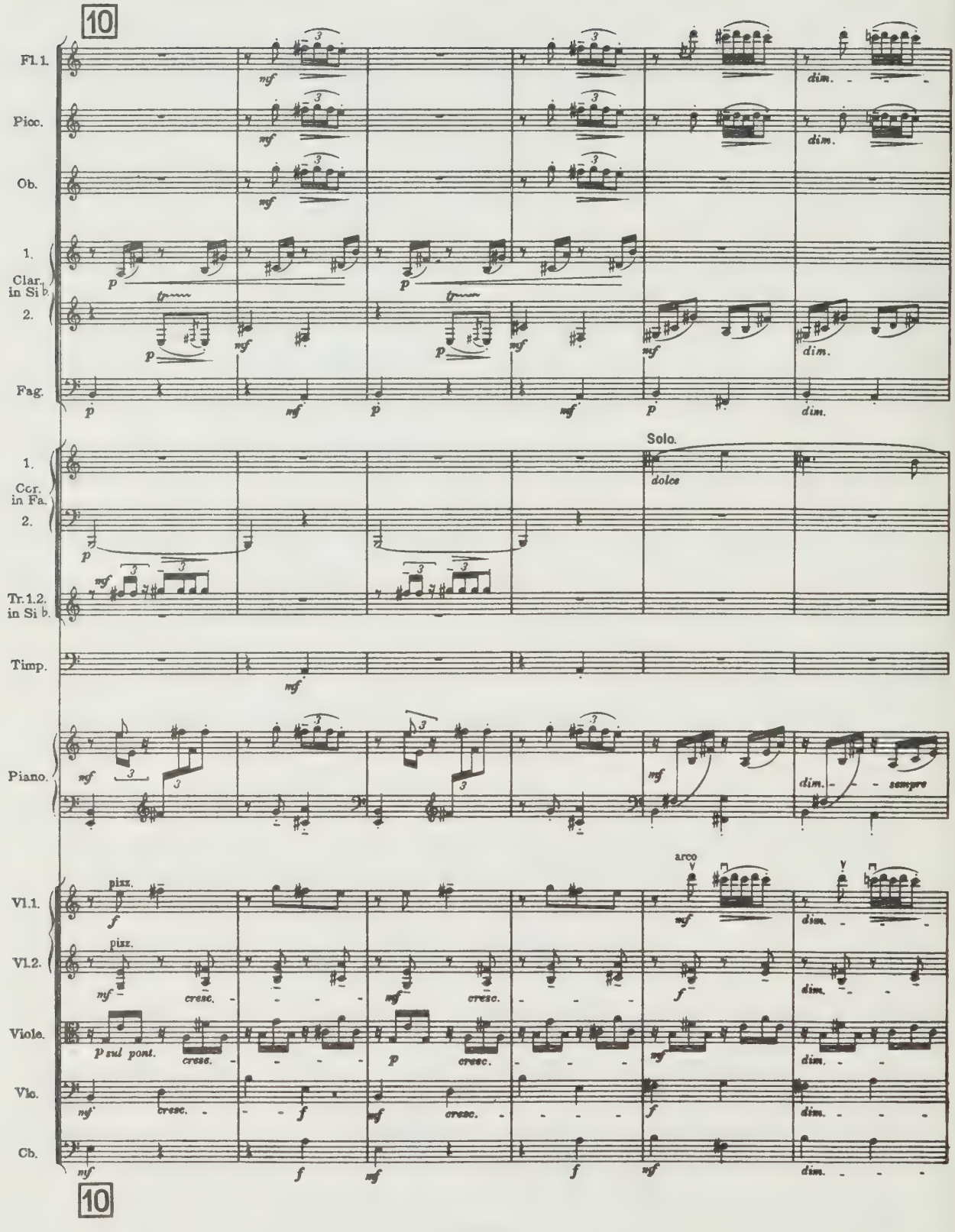


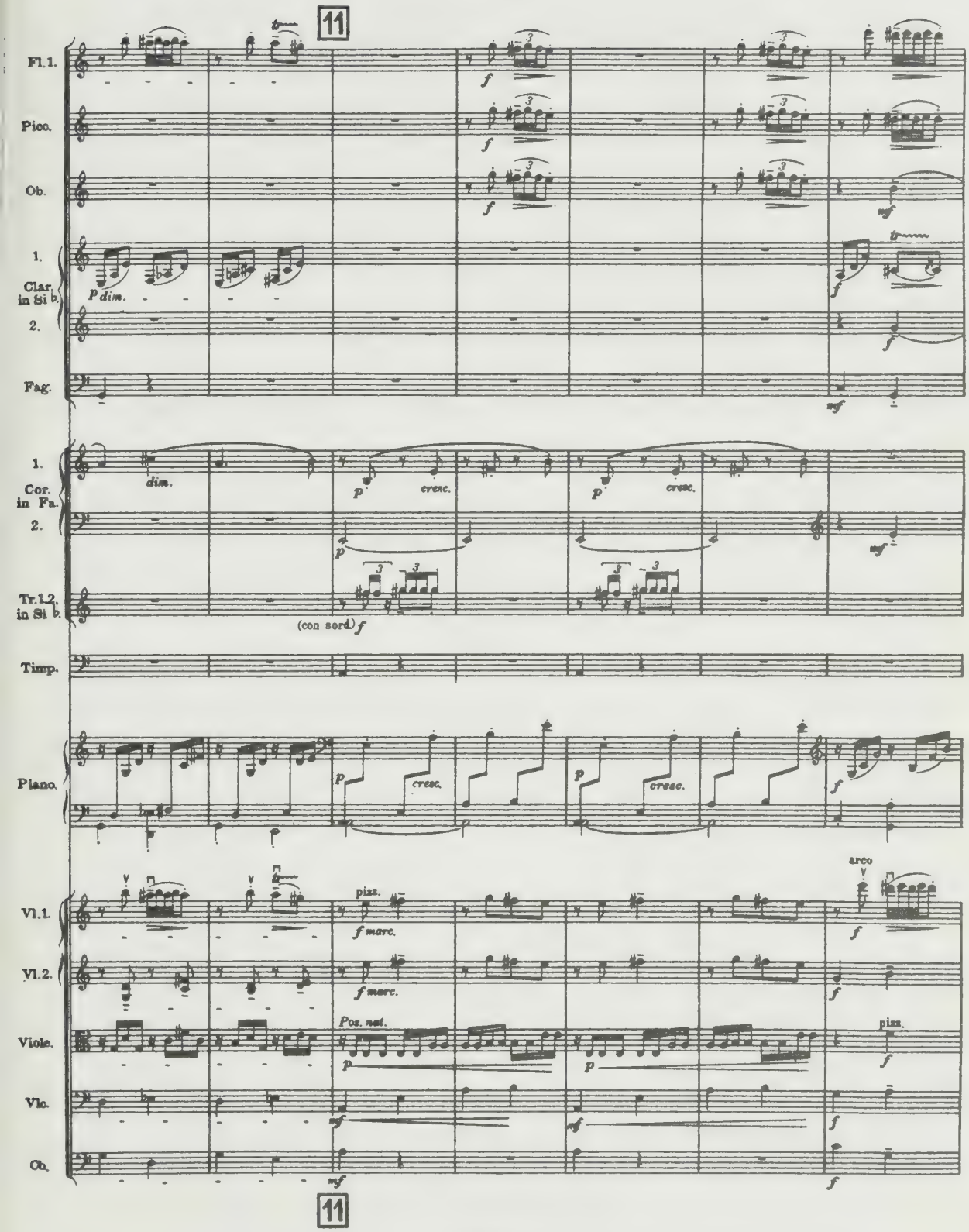

7
Fl. 1.
Picc.
Ob.
dim.
p
fmarc.
f
1.
Clar.
in Sib.
2.
p
Fag.
p
1.
Cor.
in Fa.
2.
1.
Tr.
in Sib.
2.
f
(sol muta)
in La.
Timp.
dim.
pp
mf
Piano.
dim.
pp
f
Vl. 1.
Vl. 2.
Viole.
dim.
p
mf
f
Vcl.
dim.
p
mf
f
Cb.
dim.
p
mf
7

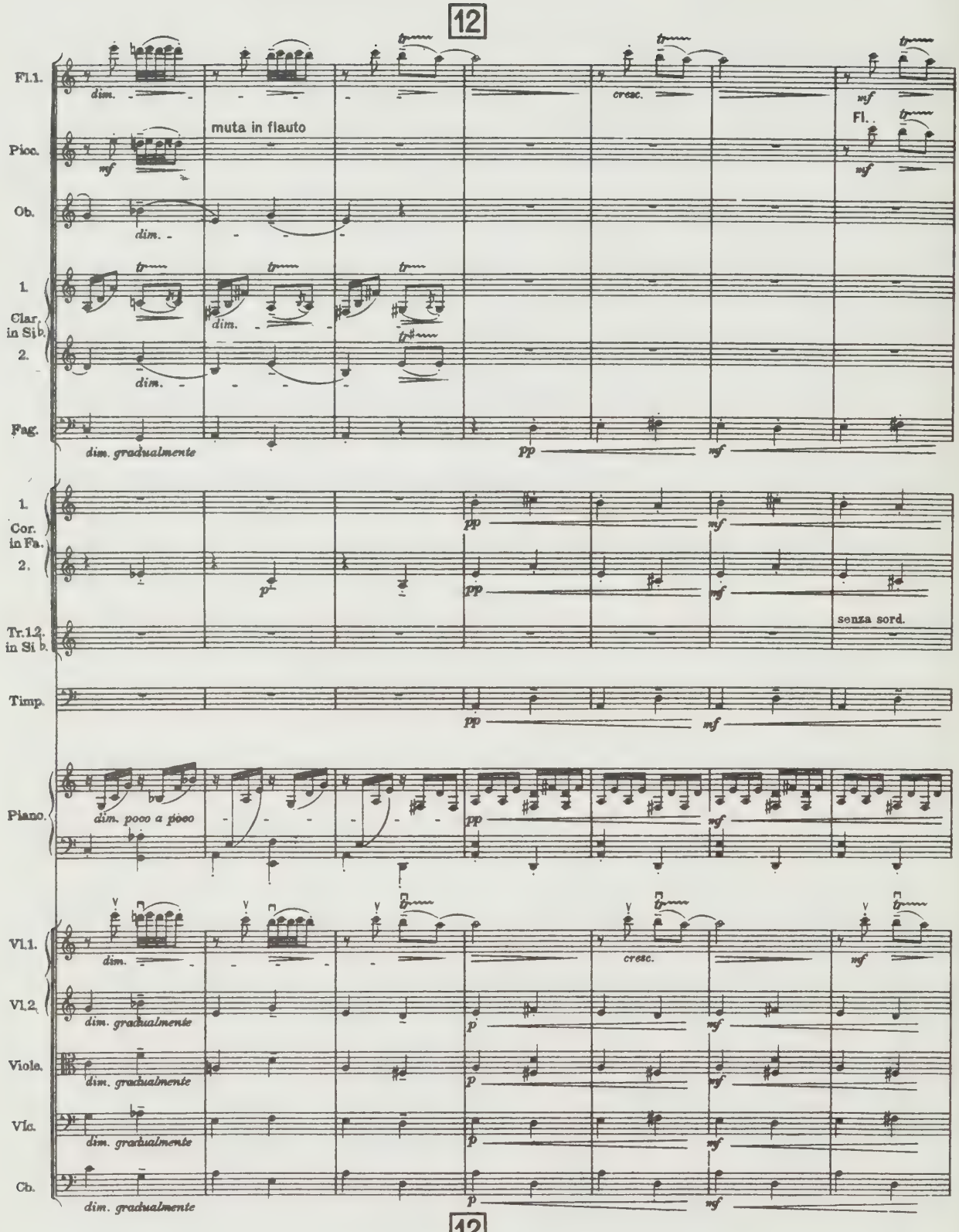

8
Fl. 1.
Picc.
Ob.
1. Clar. in Sib. 2.
Fag.
1. Cor. in Fa. 2.
1. Tr. in Sib. 2.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
f marc.
f
mf
p
leggiero
(mf)
con sord.
pizz.
8

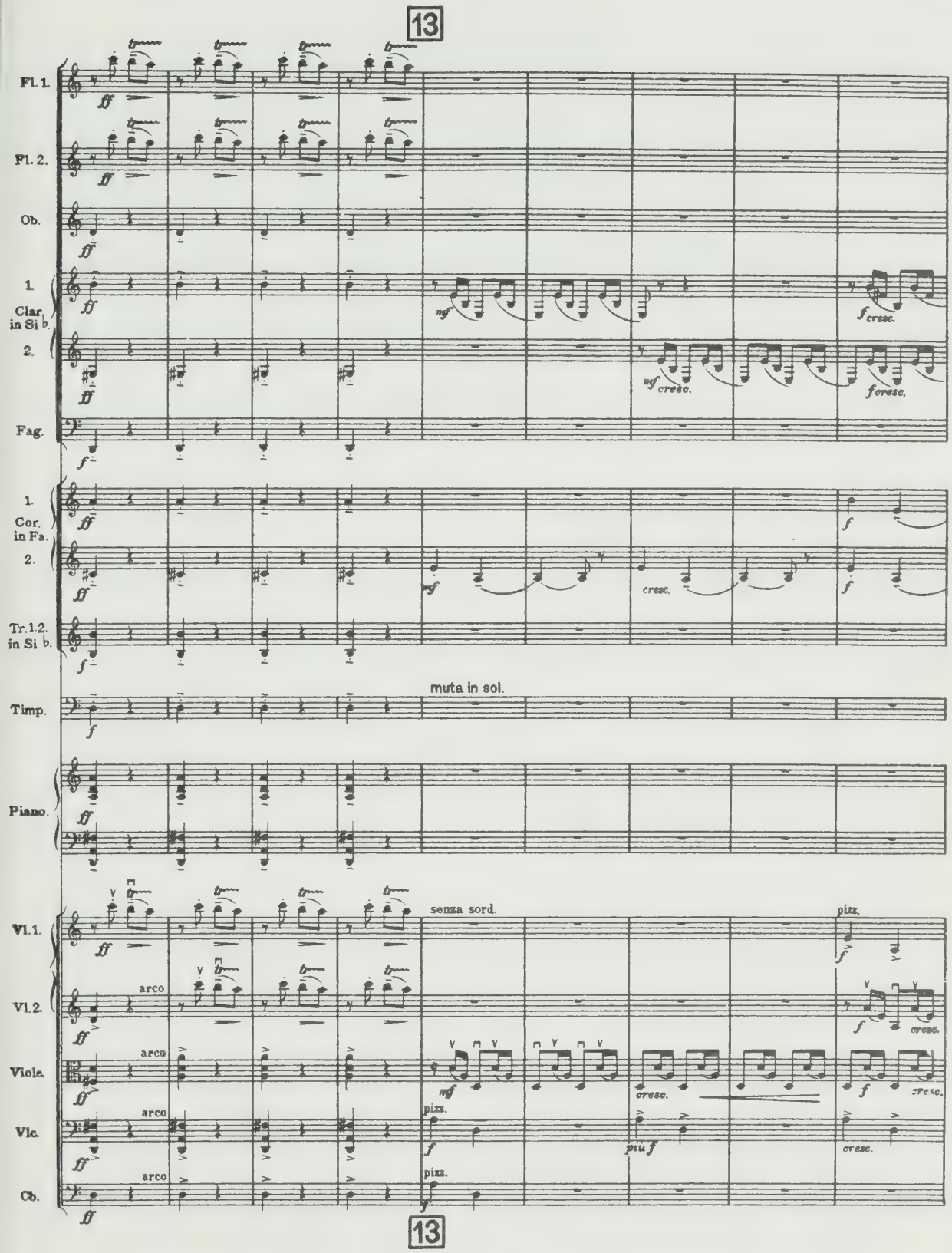

9
Fl. 1.
piu f
dim. gradualmente
f marc.
Picc.
f
dim. gradualmente
Ob.
mf
dim. gradualmente
f
1.
Clar. in Si ♭.
2.
f
dim. gradualmente
mf
f
dim. gradualmente
p
Fag.
f
dim.
p
dim.
p
1.
Cor. in Fa.
2.
mf
dim.
p
p
Tr. 1. 2. in Si ♭.
Timp.
p
mf
Piano.
f
dim. gradualmente
p
(mf)
Vl. 1.
piu f
dim. gradualmente
f
Vl. 2.
f
dim. gradualmente
p
mf
simile
Viole.
f
dim. gradualmente
p
mf
simile
Vlc.
f
dim. gradualmente
p
mf
simile
Cb.
f
dim. gradualmente
p
mf
simile
9

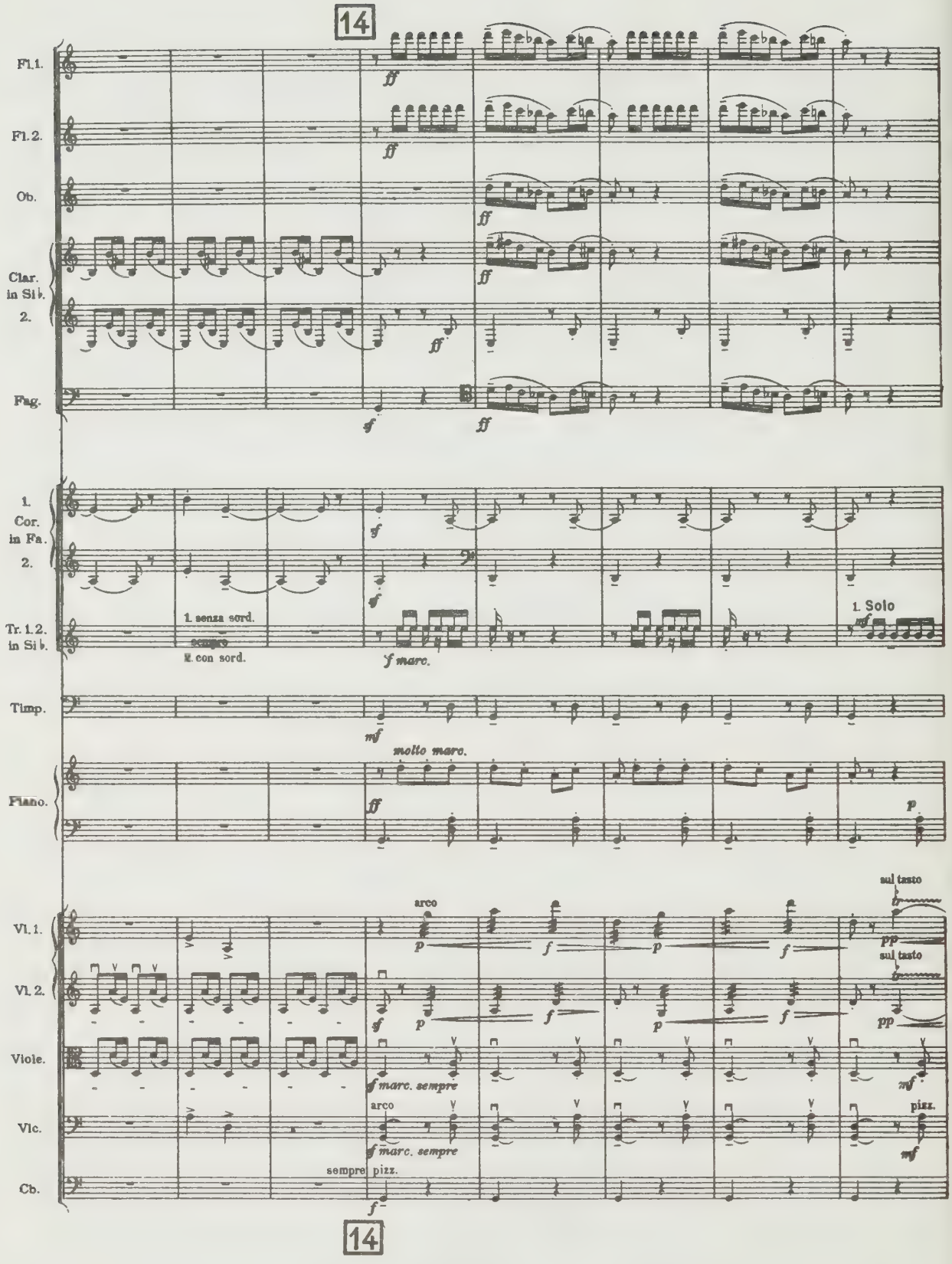

Fl. 1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlo.
Cb.
più f
dim. gradualmente
arco

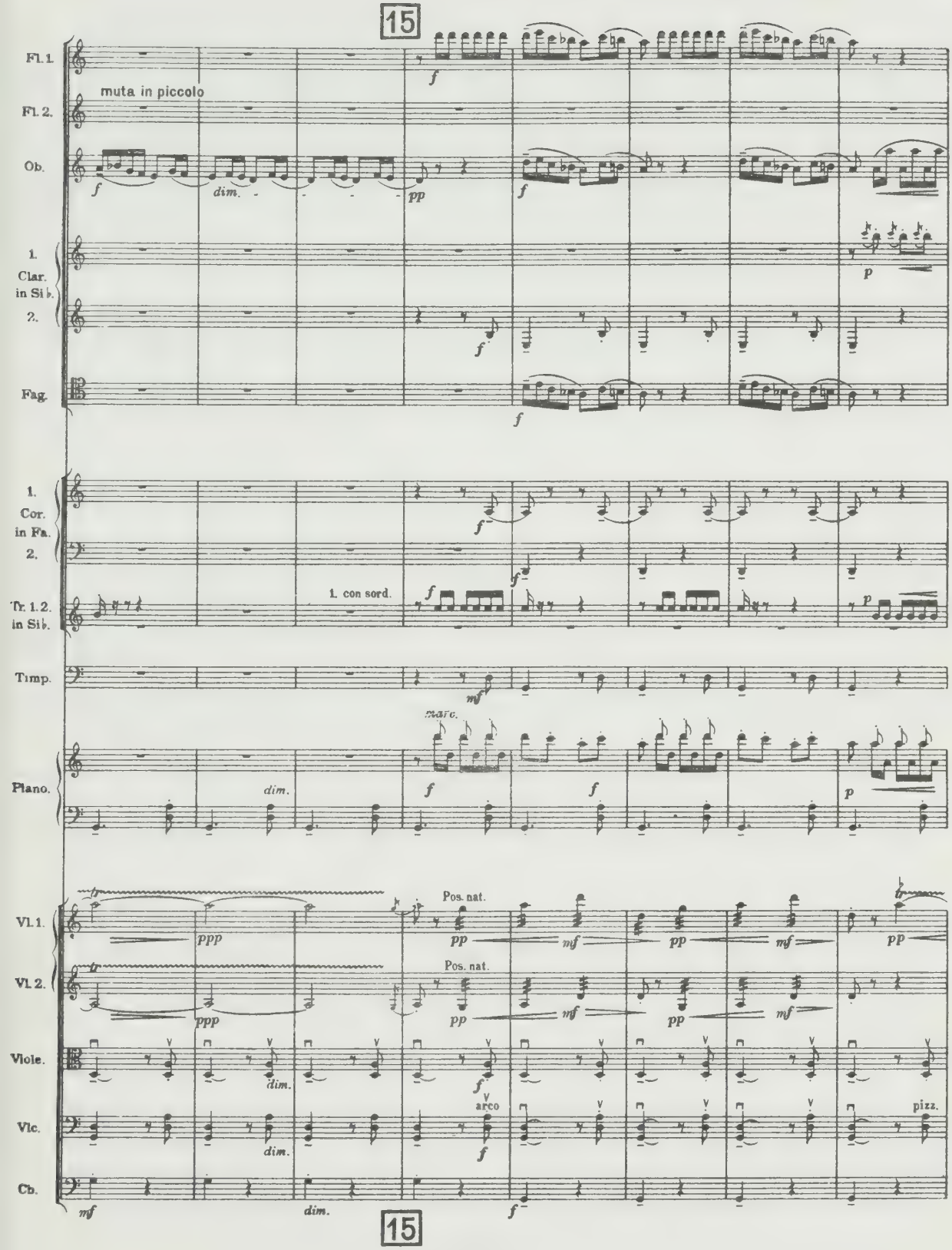

10
Fl. 1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Corr. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
Solo.
dolce
arco
pizz.
sul pont.
cresc.
dim.
sempre
10

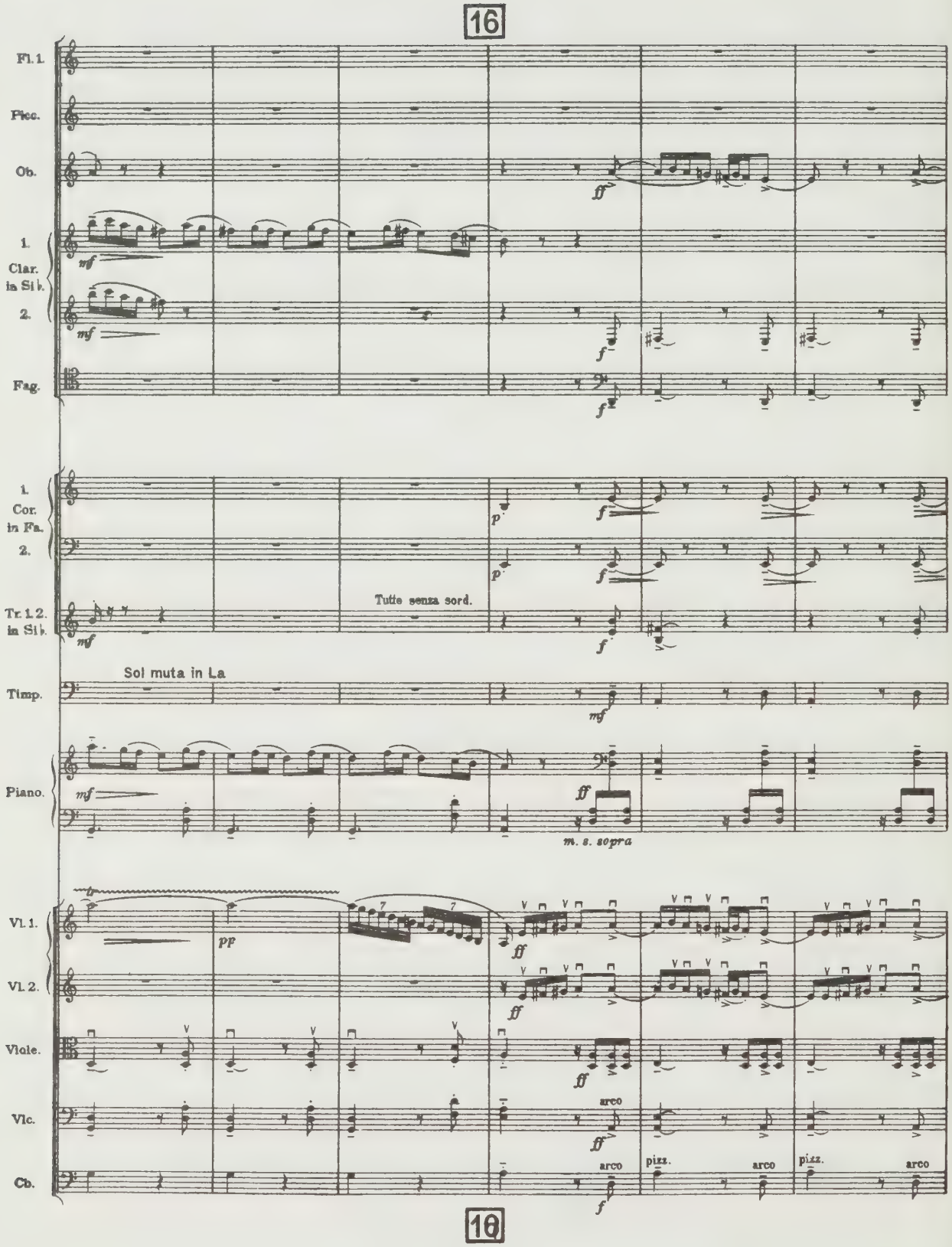

11
Fl.1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
p dim.
f
mf
1.
Cor. in Fa.
2.
Tr.1.2. in Si b.
Timp.
dim.
p
cresc.
(con sord.) f
Piano.
cresc.
Vl.1.
Vl.2.
Viole.
Vlo.
Cb.
pizz.
arco
f marc.
Pos. nat.
11

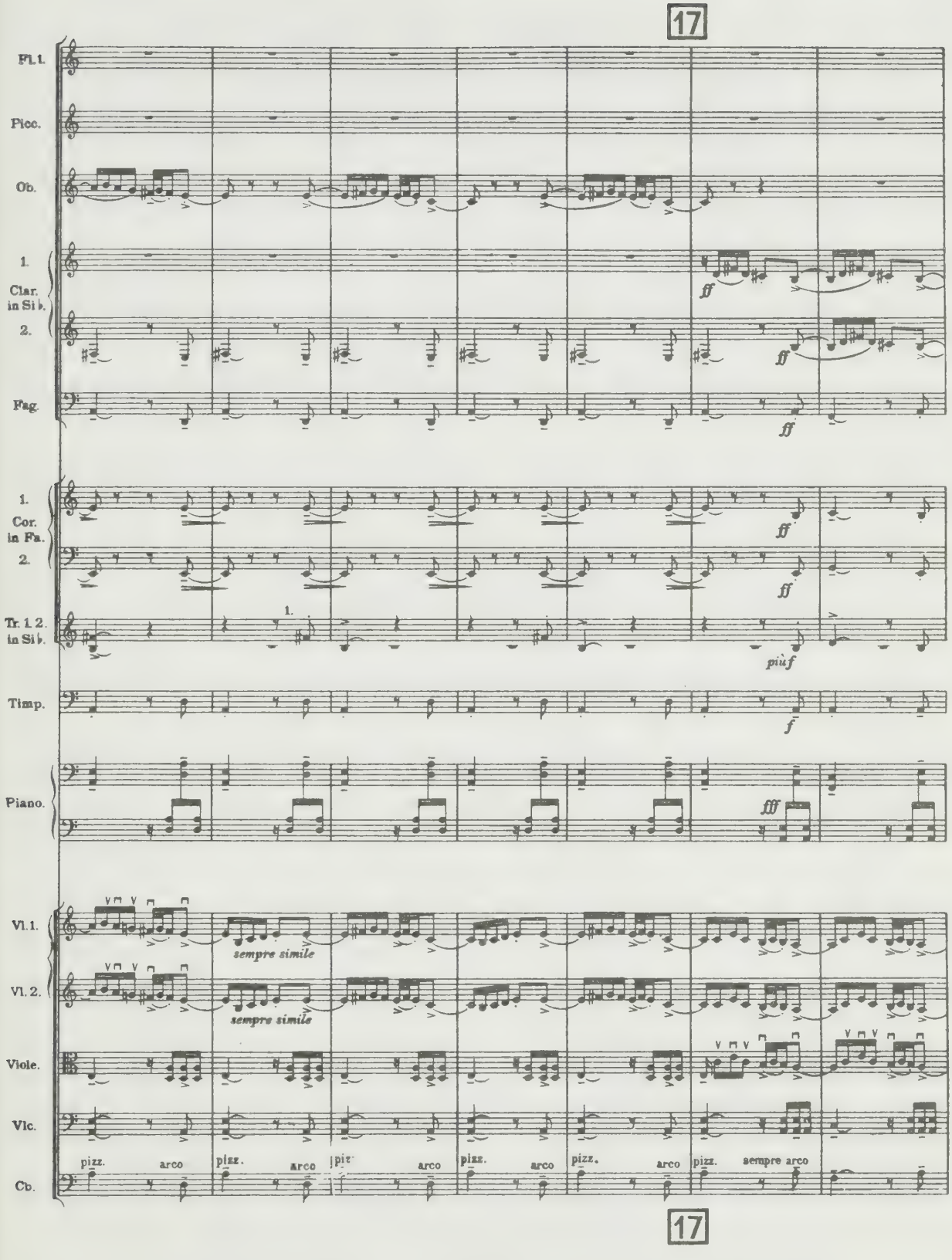

12
Fl.1.
dim.
muta in flauto
cresc.
mf
Fl.
Picc.
mf
Ob.
dim.
1.
Clar. in Si b.
2.
dim.
Fag.
dim. gradualmente
pp
mf
1.
Cor. in Fa.
2.
pp
mf
senza sord.
Tr.1.2. in Si b.
Timp.
Piano.
dim. poco a poco
Vl.1.
Vl.2.
Viola.
Vla.
Cb.
12

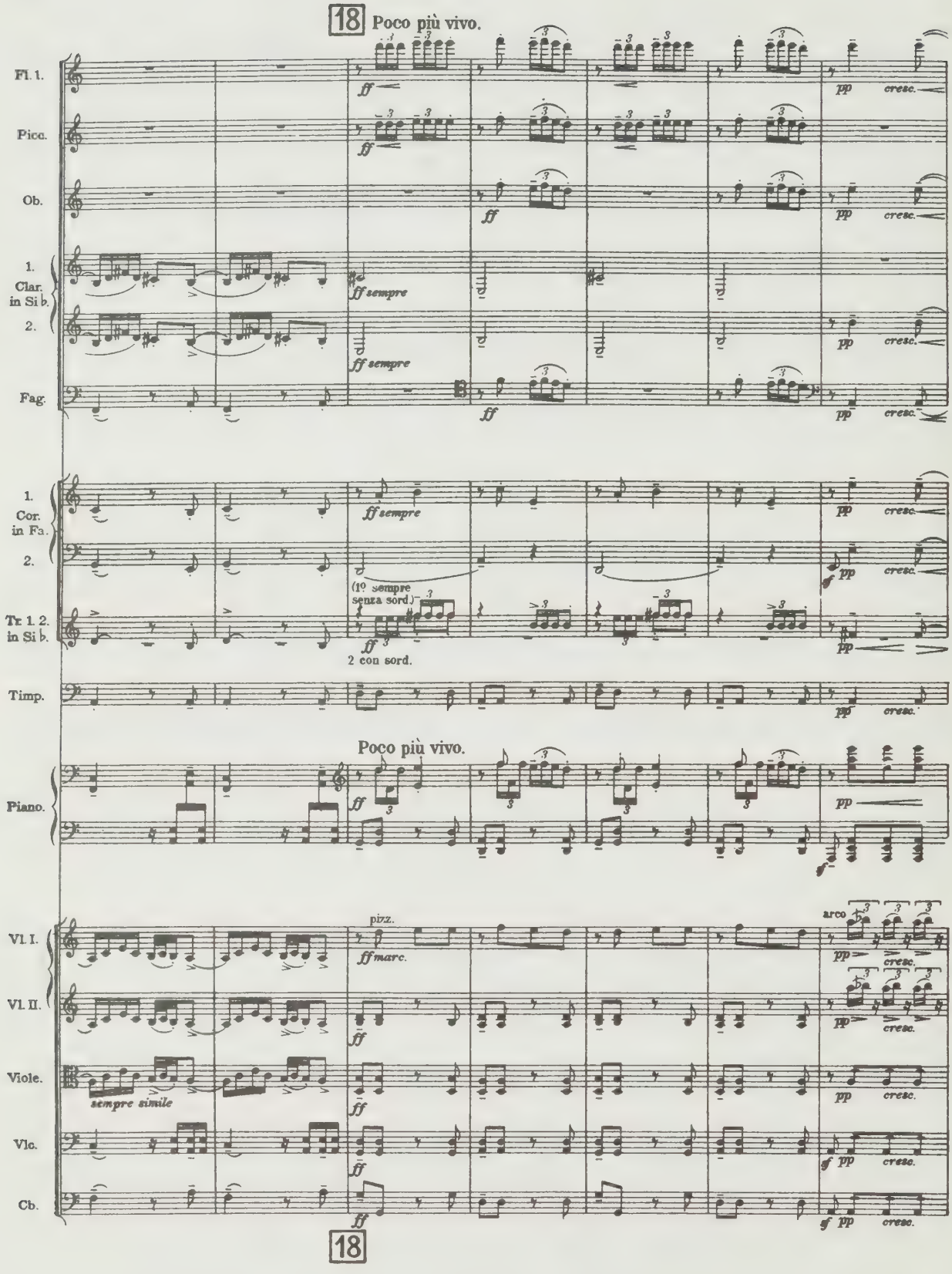

13
Fl. 1.
Fl. 2.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1-2. in Si b.
muta in sol.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
senza sord.
pizz.
13

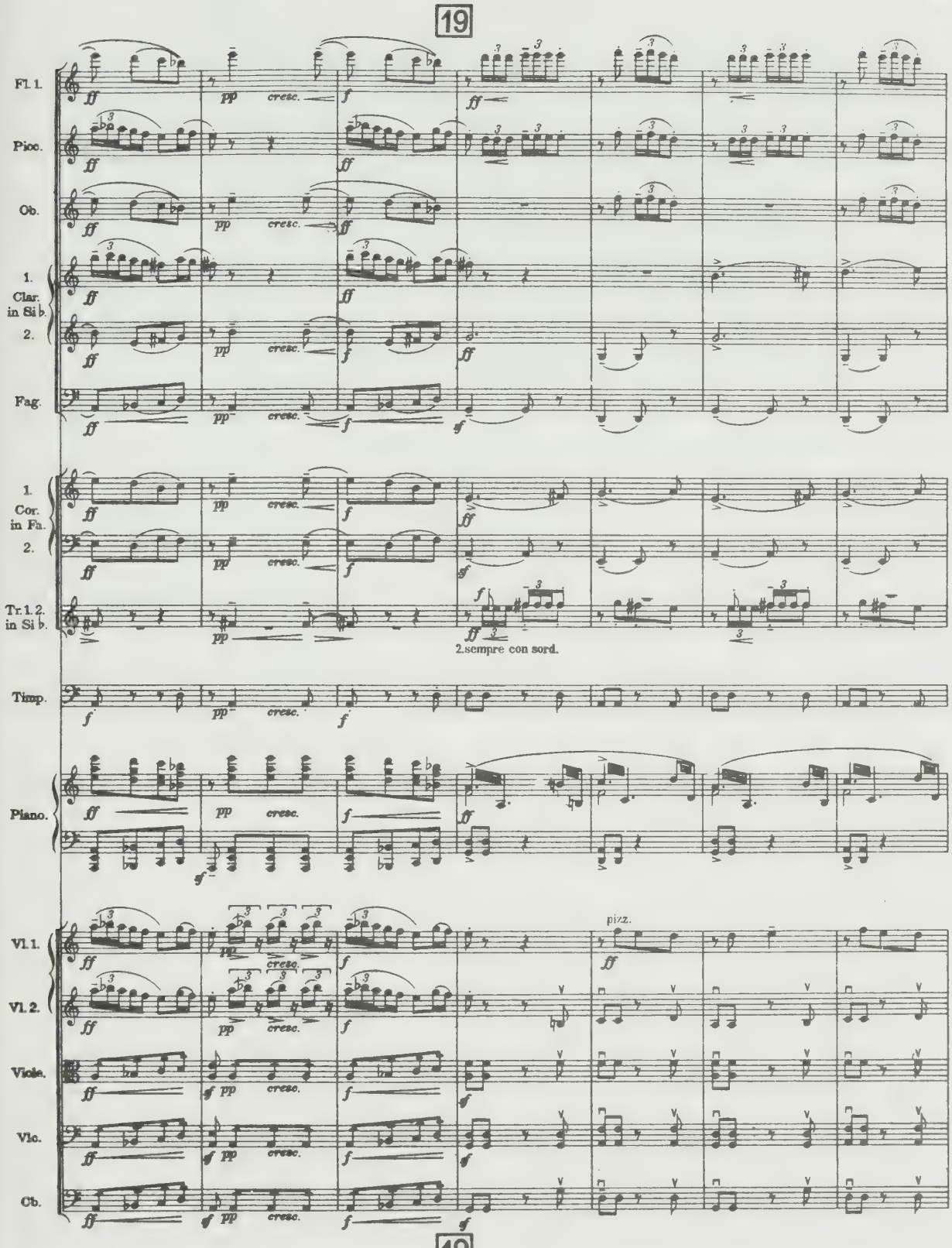

14
Fl. 1.
Fl. 2.
Ob.
Clar. in Si ♭. 2.
Fag.
1. Cor. in Fa. 2.
Tr. 1. 2. in Si ♭.
1. senza sord.
sempre
2. con sord.
1. Solo
Timp.
molto marc.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
sul tasto
pizz.
sempre pizz.
14

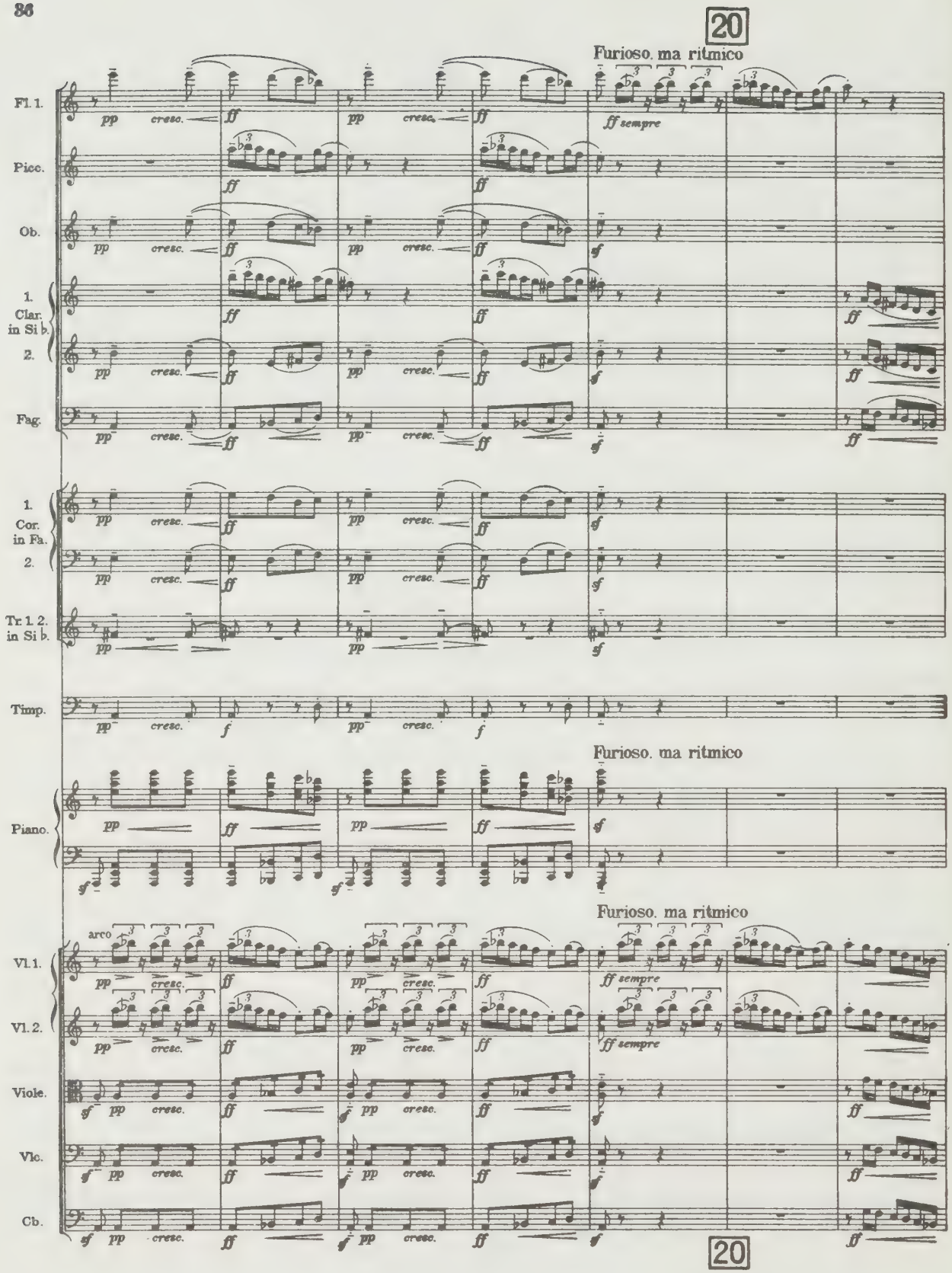

15
Fl. 1.
Fl. 2.
muta in piccolo
Ob.
1. Clar. in Si b.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si b.
1. con sord.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
Pos. nat.
arco
pizz.
15

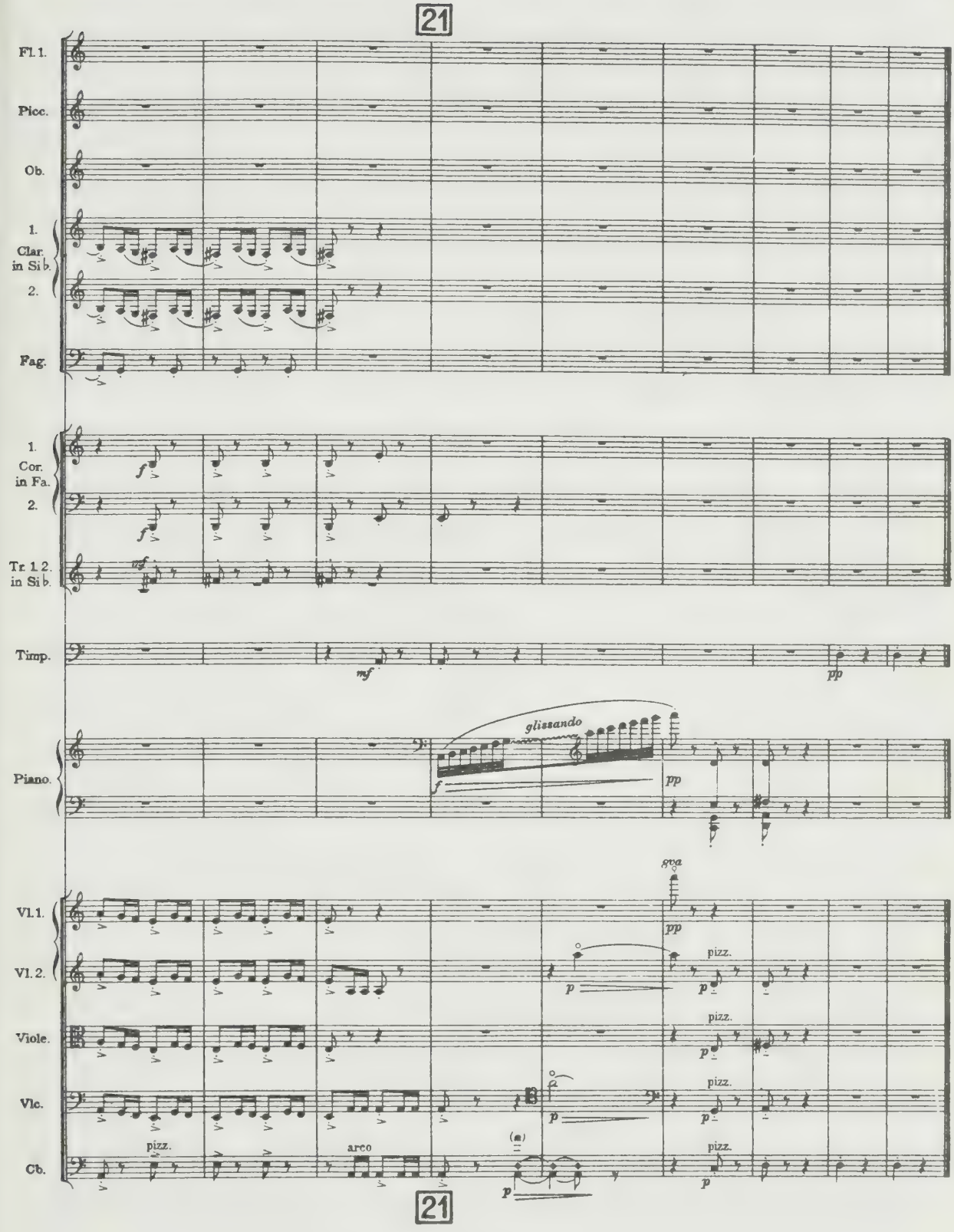

16
Fl. 1.
Picc.
Ob.
1.
Clar.
in Si b.
2.
Fag.
1.
Cor.
in Fa.
2.
Tutte senza sord.
Tr. 1. 2.
in Si b.
Sol muta in La
Timp.
Piano.
m. s. sopra
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
pizz.
arco
pizz.
arco
16


17
Fl. 1.
Picc.
Ob.
1.
Clar. in Si ♭.
2.
Fag.
ff
ff
ff
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
1.
ff
ff
più f
Timp.
f
Piano.
fff
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
sempre simile
sempre simile
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
sempre arco
17


18
Poco più vivo.
Fl. 1.
Picc.
Ob.
1.
Clar.
in Si b.
2.
Fag.
ff sempre
ff sempre
ff
pp
cresc.
1.
Cor.
in Fa.
2.
Tr 1. 2.
in Si b.
ff sempre
(1º sempre
senza sord.)
ff
2 con sord.
Timp.
Poco più vivo.
Piano.
ff
pp
pizz.
arco
Vl. I.
Vl. II.
Viole.
Vlc.
Cb.
ff marc.
sempre simile
ff
pp
cresc.
sf
18

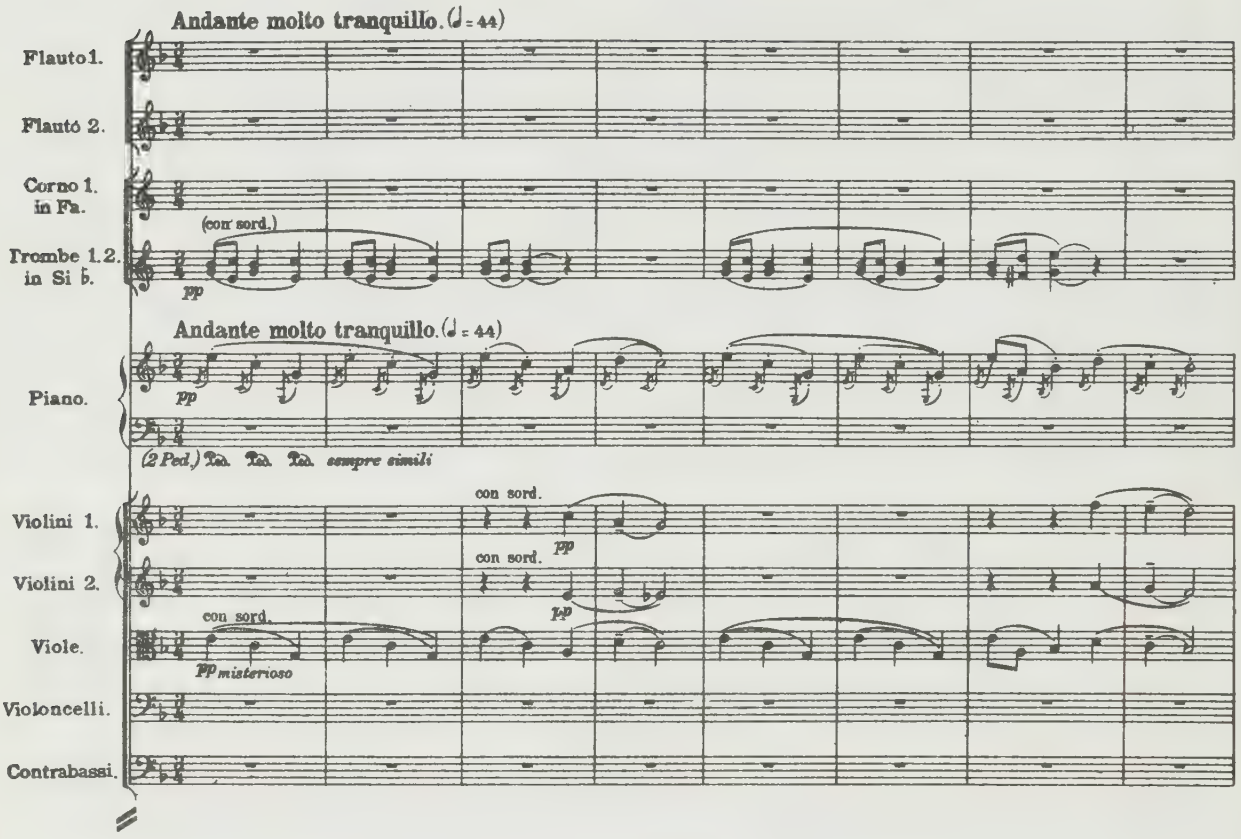

19
Fl. 1.
Picc.
Ob.
1. Clar. in Si b.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si b.
2.sempre con sord.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
19

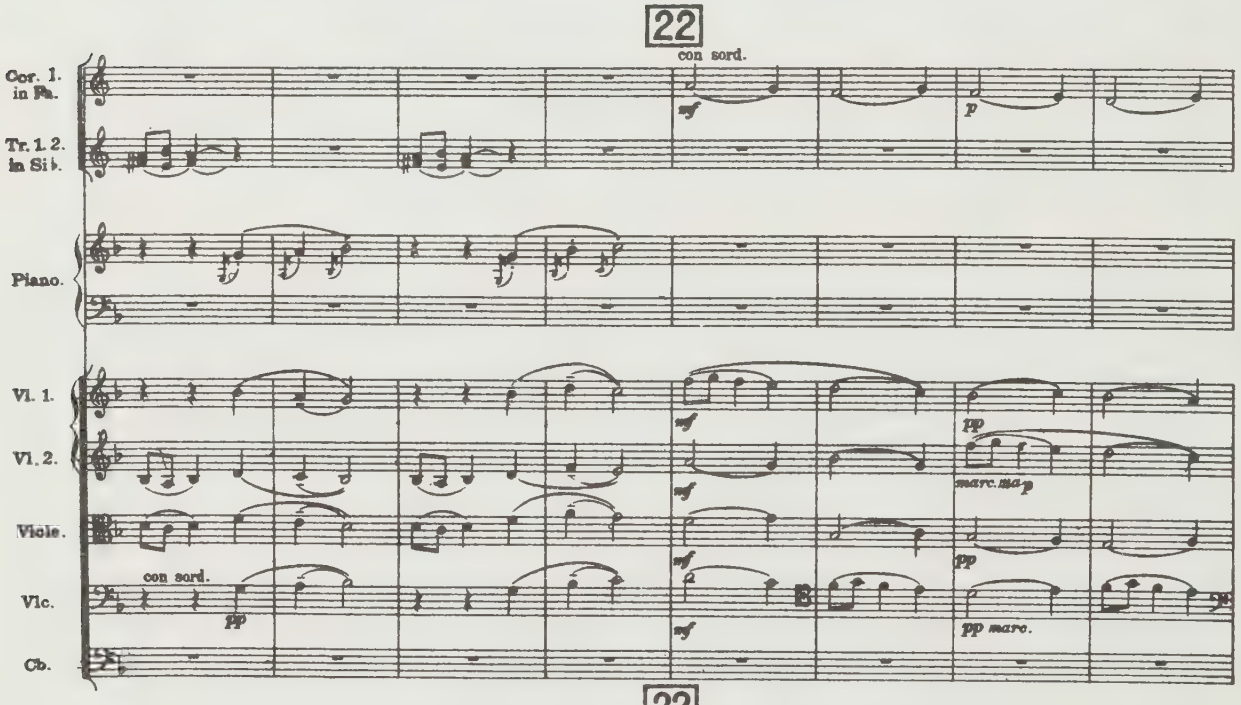

20
Furioso. ma ritmico
Fl. 1.
Picc.
Ob.
1. Clar. in Si b.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Furioso. ma ritmico
Piano.
Furioso. ma ritmico
arco
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pp cresc. ff
ff sempre
sf
f
sf pp cresc.
20

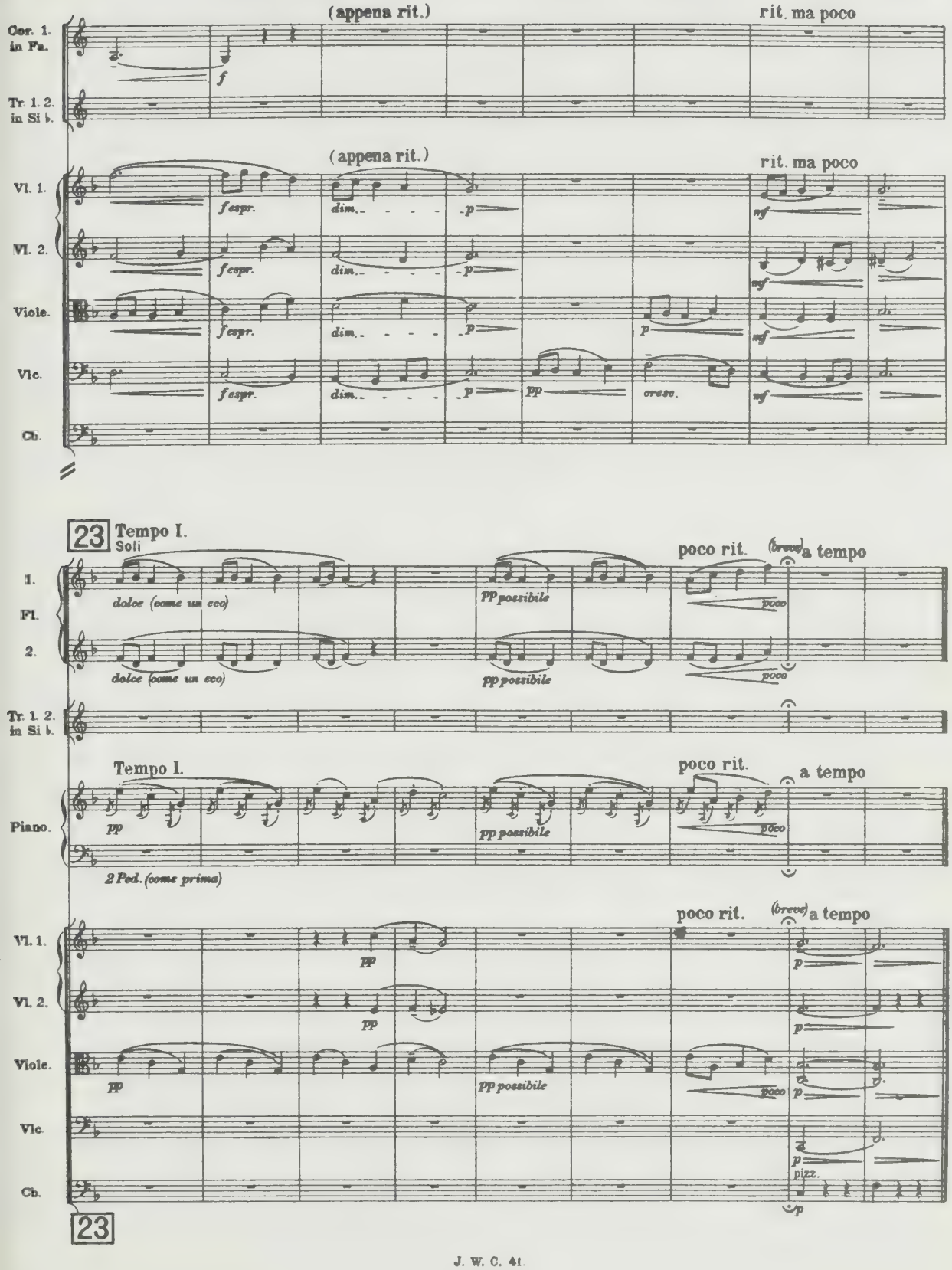

21
Fl. 1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
glissando
8va
pizz.
arco
21

Le Cercle Magique.
Récit du Pêcheur.

El Circulo Mágico.
Romance del Pescador.

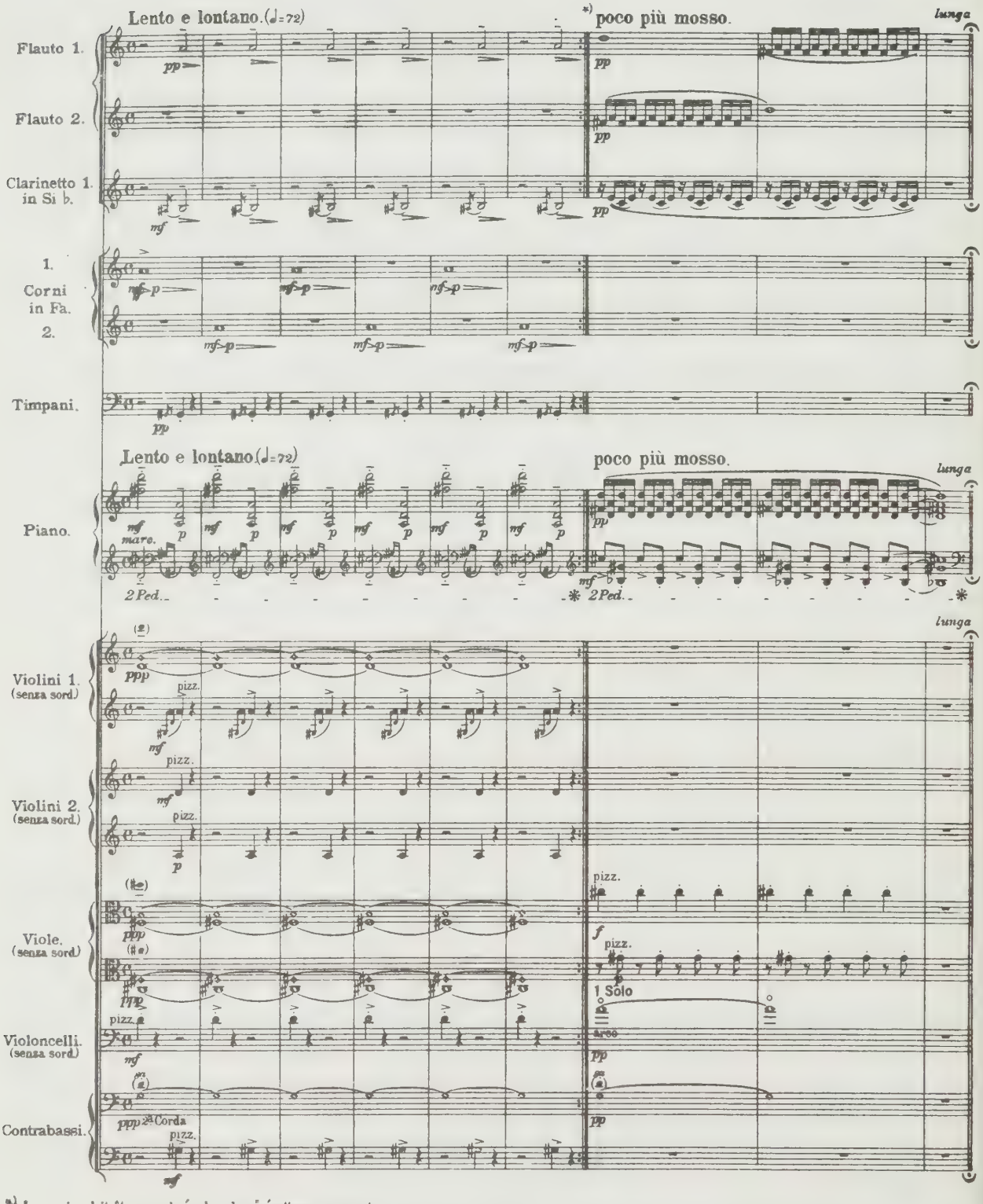





(appena rit.)
rit. ma poco
Cor. 1. in Fa.
Tr. 1. 2. in Si ♭.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
f
f espr.
dim.
p
mf
pp
cresc.
23 Tempo I.
Soli
poco rit.
(breve)
a tempo
Fl. 1.
Fl. 2.
dolce (come un eco)
pp possibile
poco
Piano.
2 Ped. (come prima)
pizz.

Minuit.
Les Sortilèges.

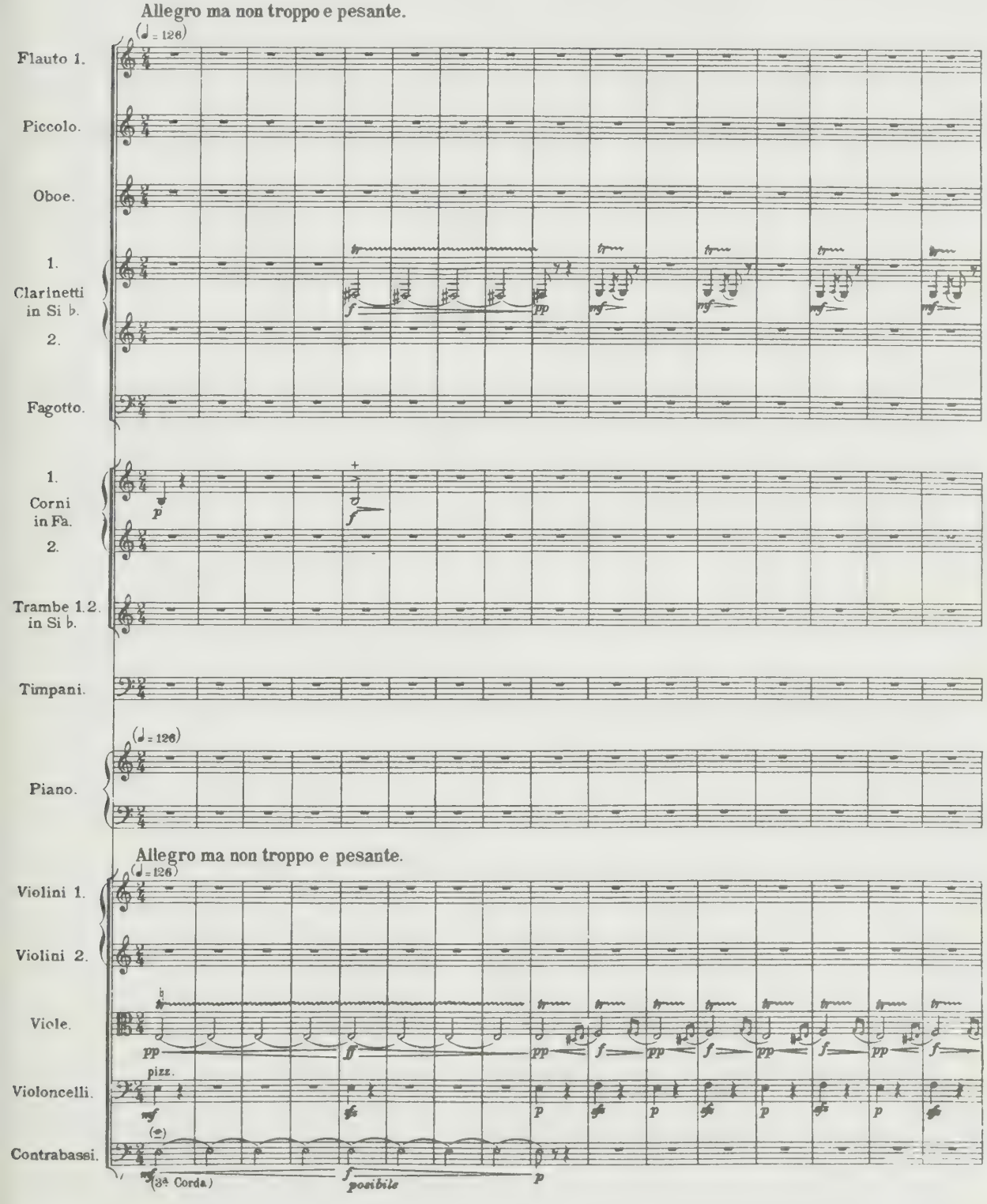
A Media noche.
Los Sortilegios.

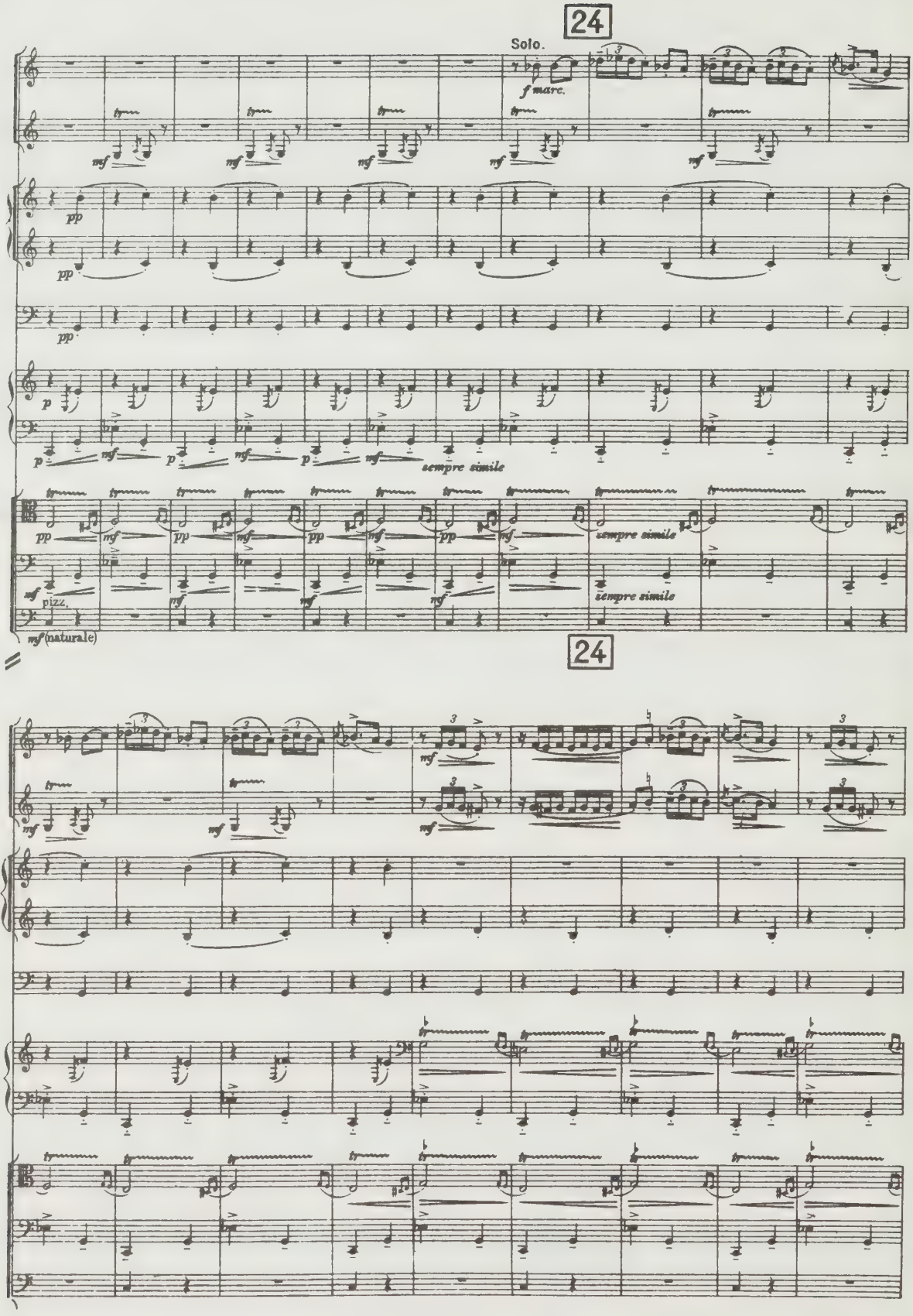


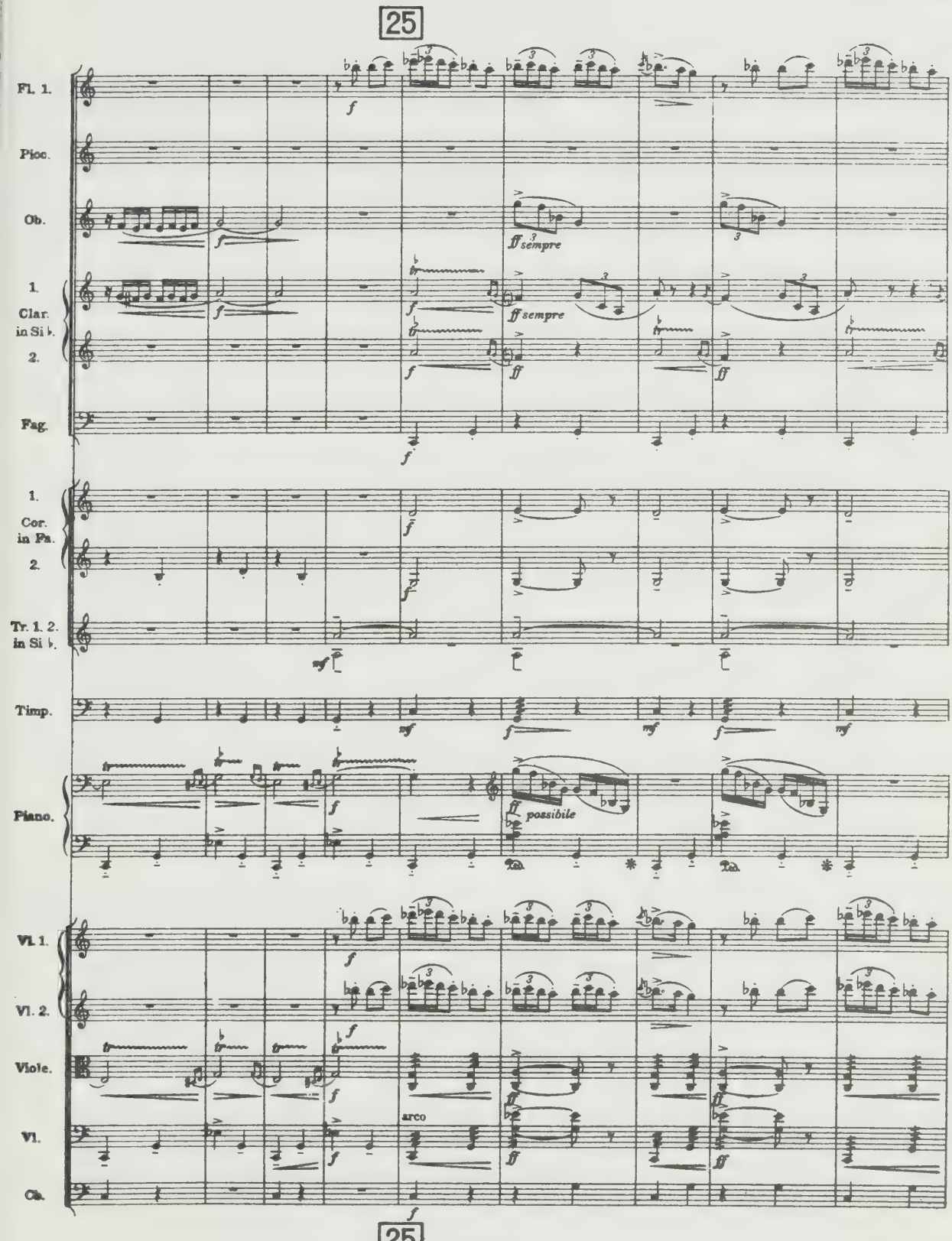
*) La reprise doit être supprimée dans les éxécutions au concert.

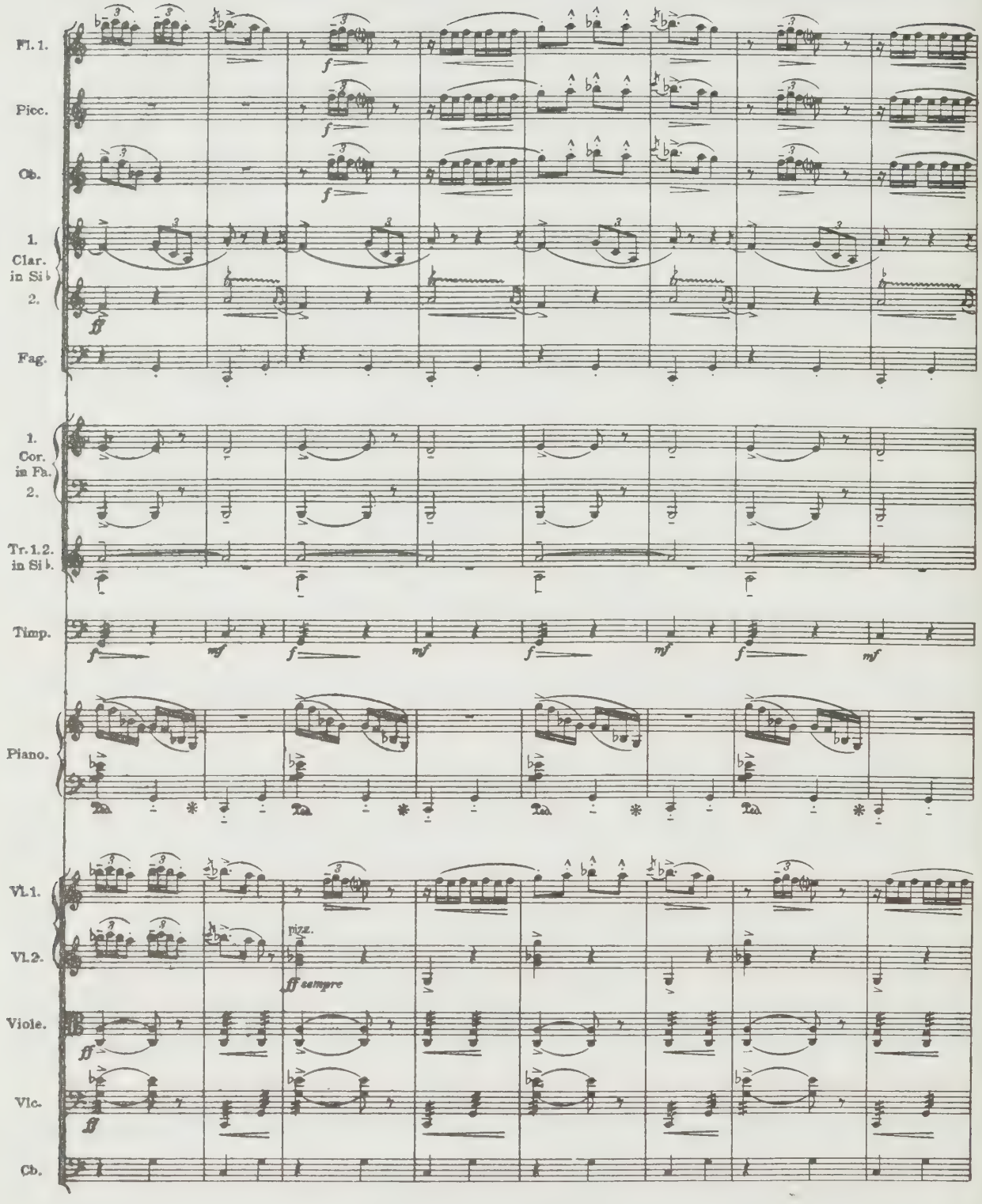
Danse rituelle du Feu.
(Pour chasser les mauvais esprits.)

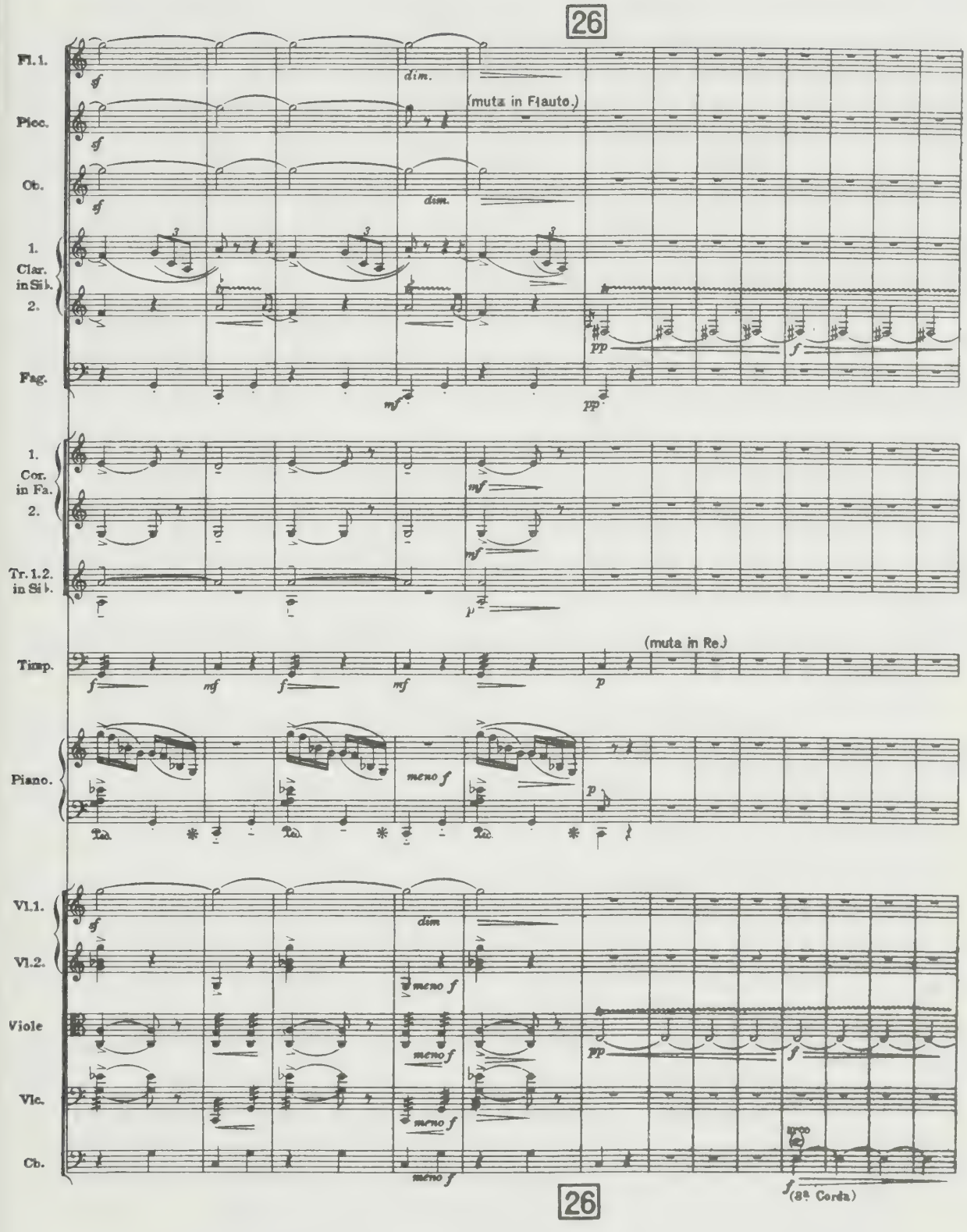
Danza ritual del Fuego.
(Para ahuyentar los malos espíritus.)

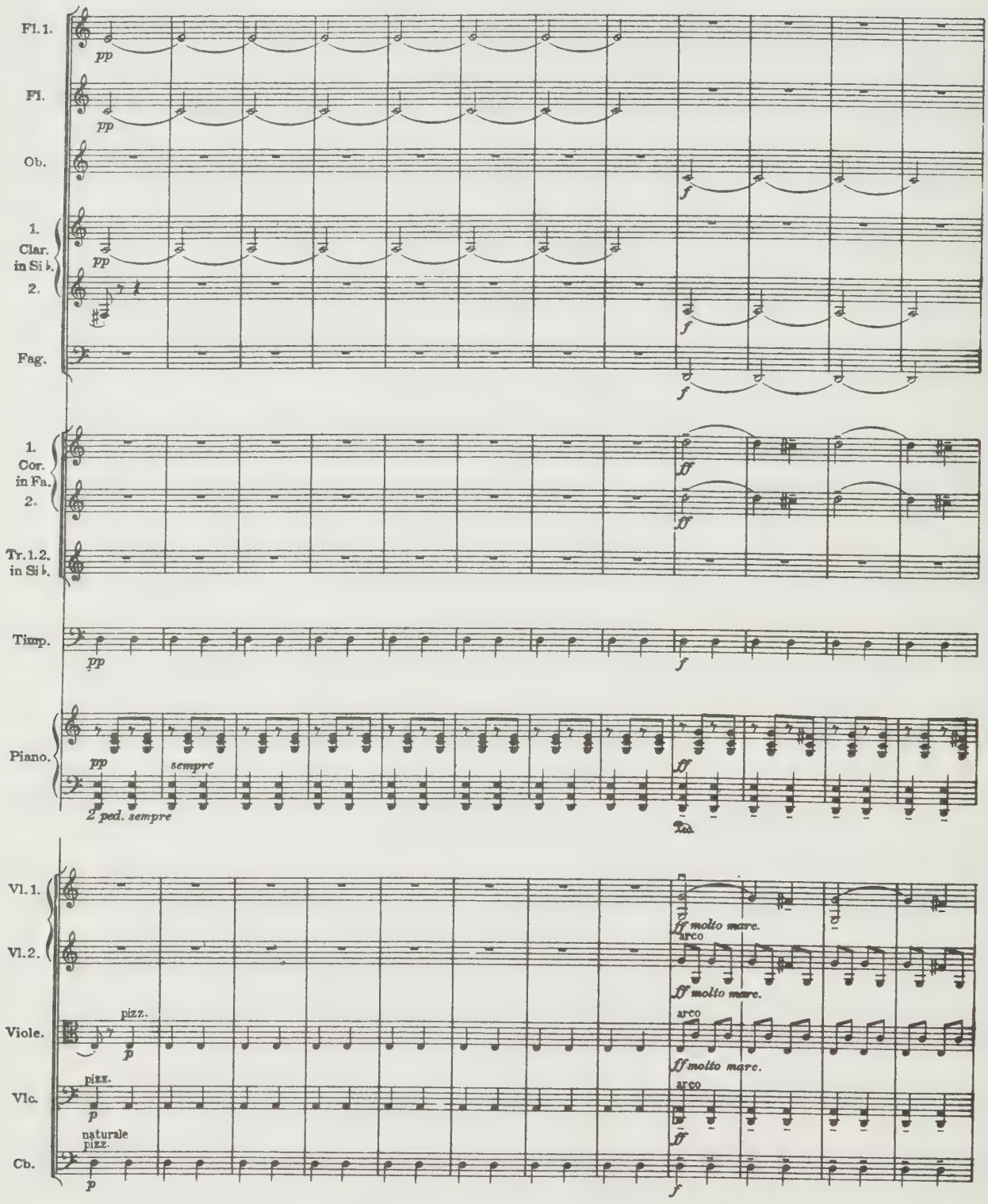


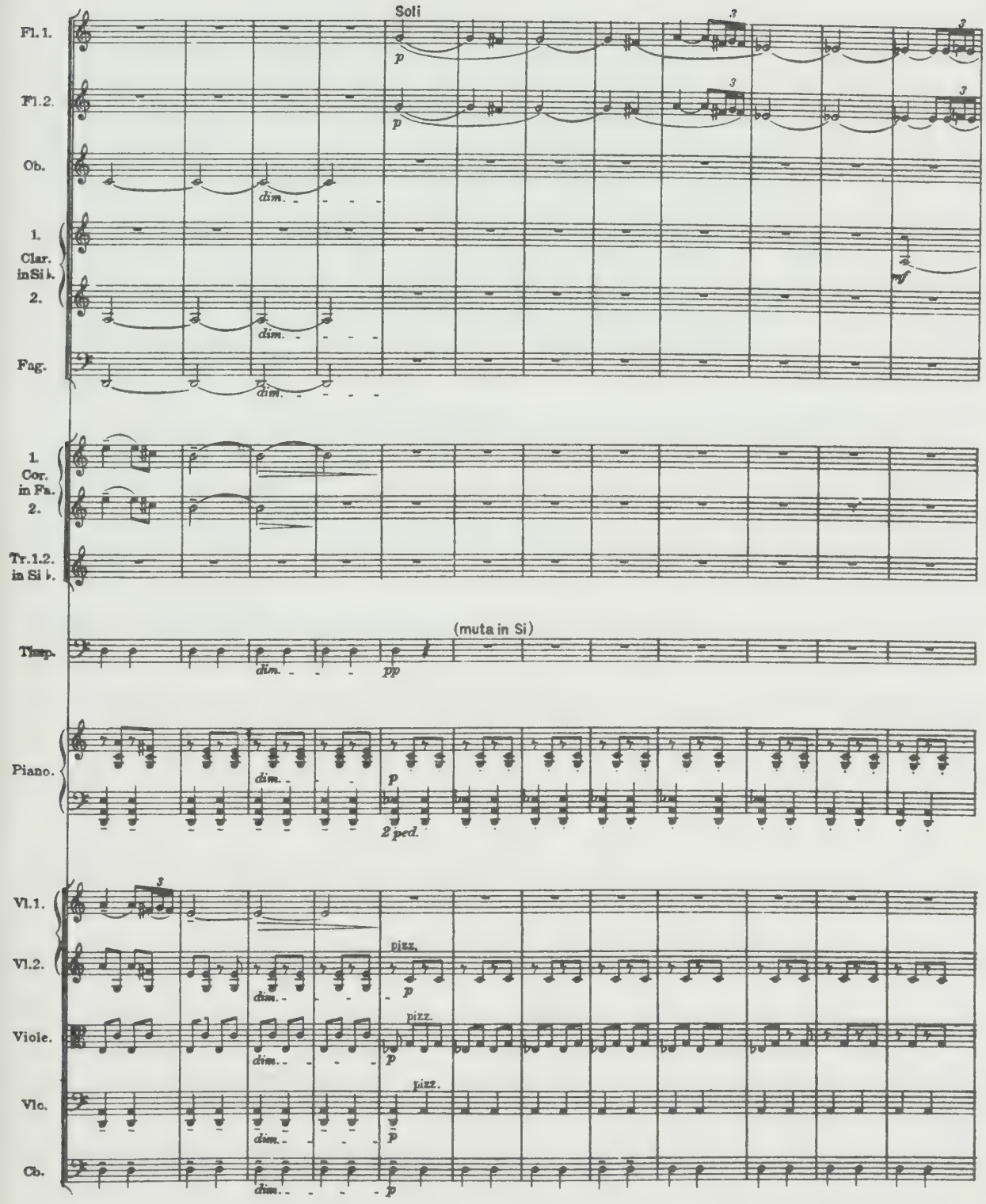

24
Solo.
Ob.
Clar. 1. in Si ♭.
1. Cor. in Fa. 2.
Timp
Piano.
Viole.
Vlc.
Cb.
f marc.
sempre simile
pizz.
mf (naturale)
24

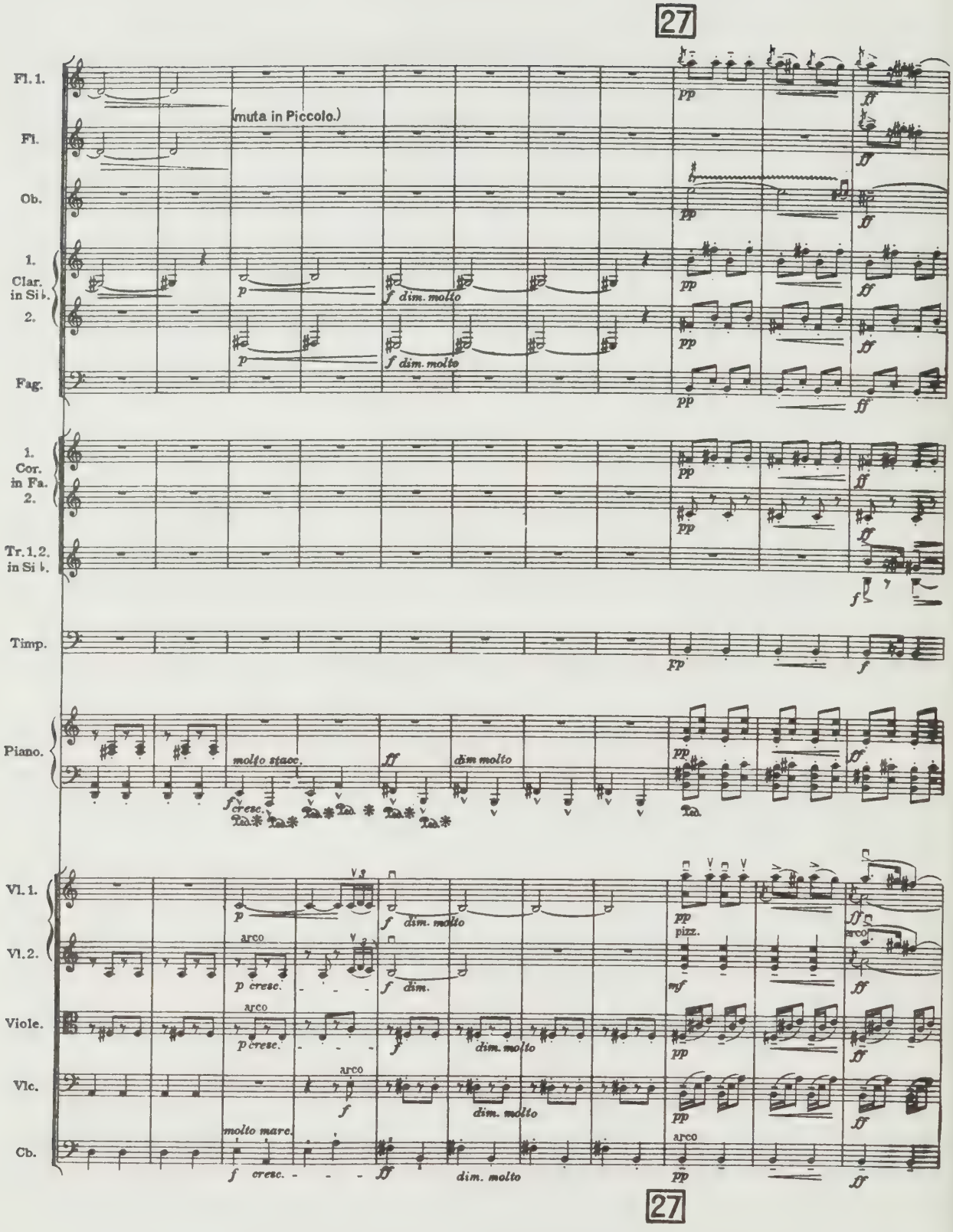

25
Fl. 1.
Picc.
Ob.
1.
Clar. in Si ♭.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vl.
Vc.
ff sempre
possibile
arco
25

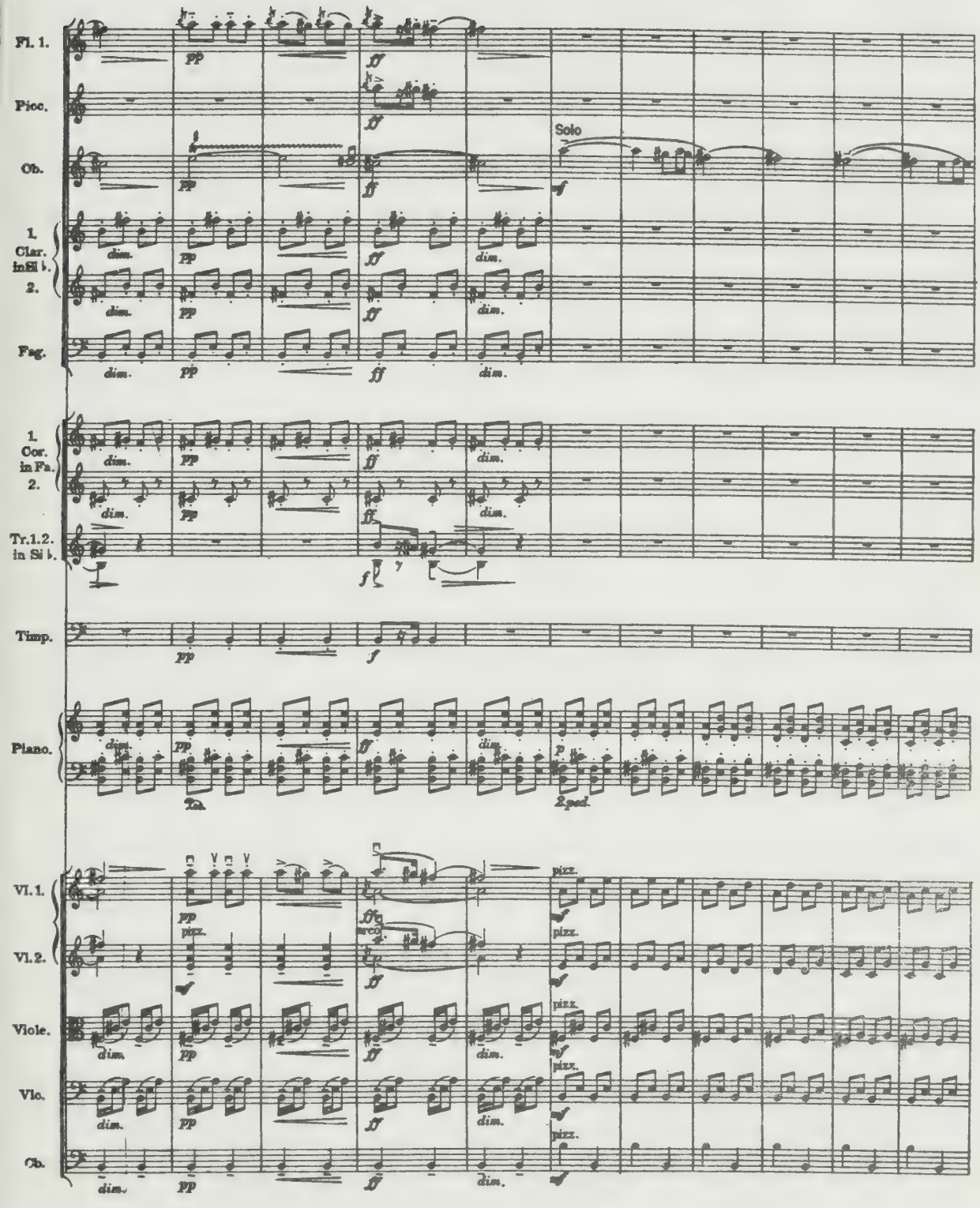

Fl. 1.
Picc.
Ob.
1. Clar. in Si♭
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si♭.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
ff sempre

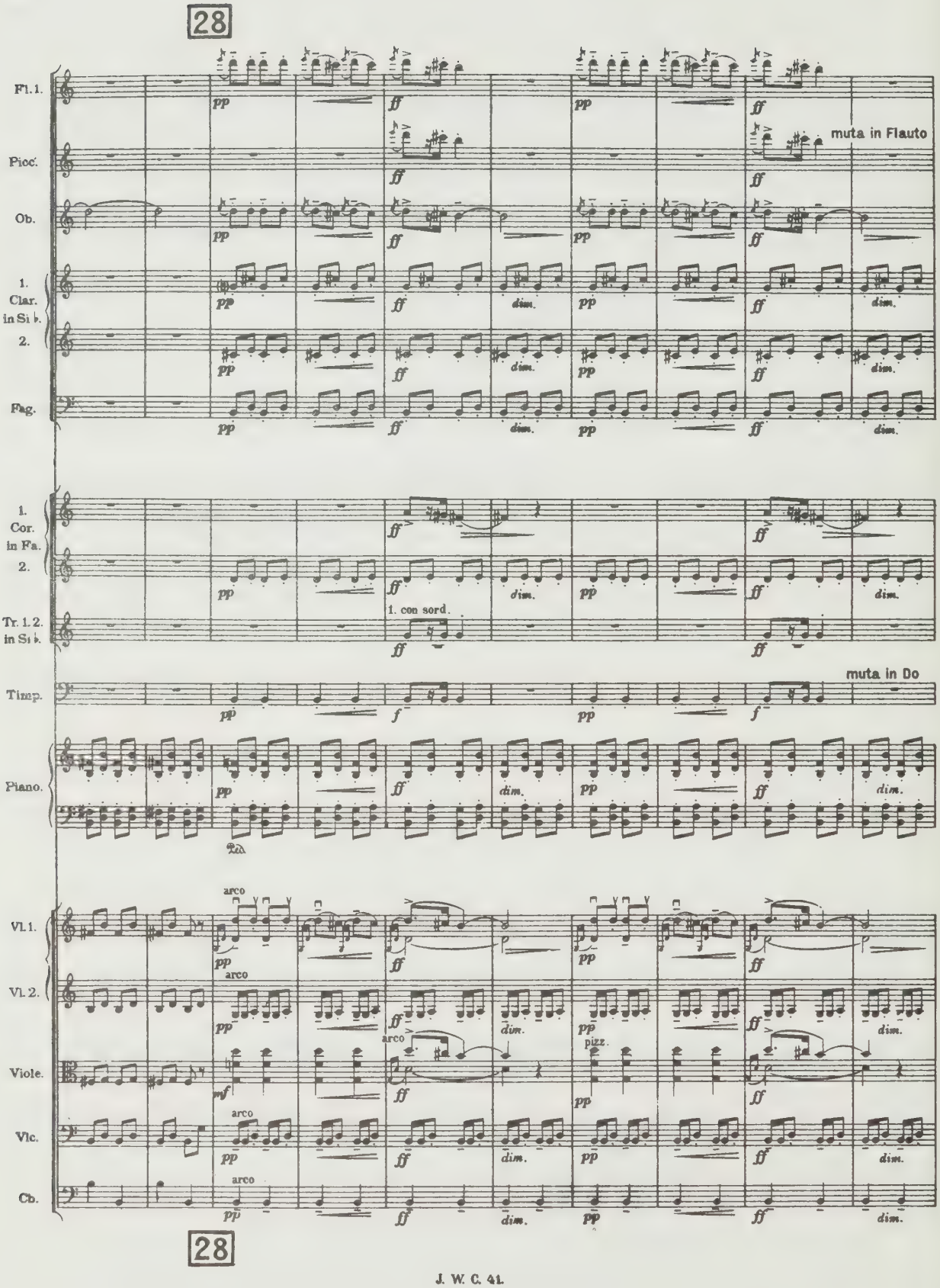

26
Fl. 1.
Picc.
Ob.
1. Clar. in Si♭.
2.
Fag.
(muta in Flauto.)
dim.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si♭.
(muta in Re.)
Timp.
Piano.
meno f
Vl. 1.
Vl. 2.
Viole
Vlc.
Cb.
(8ª Corda)
26

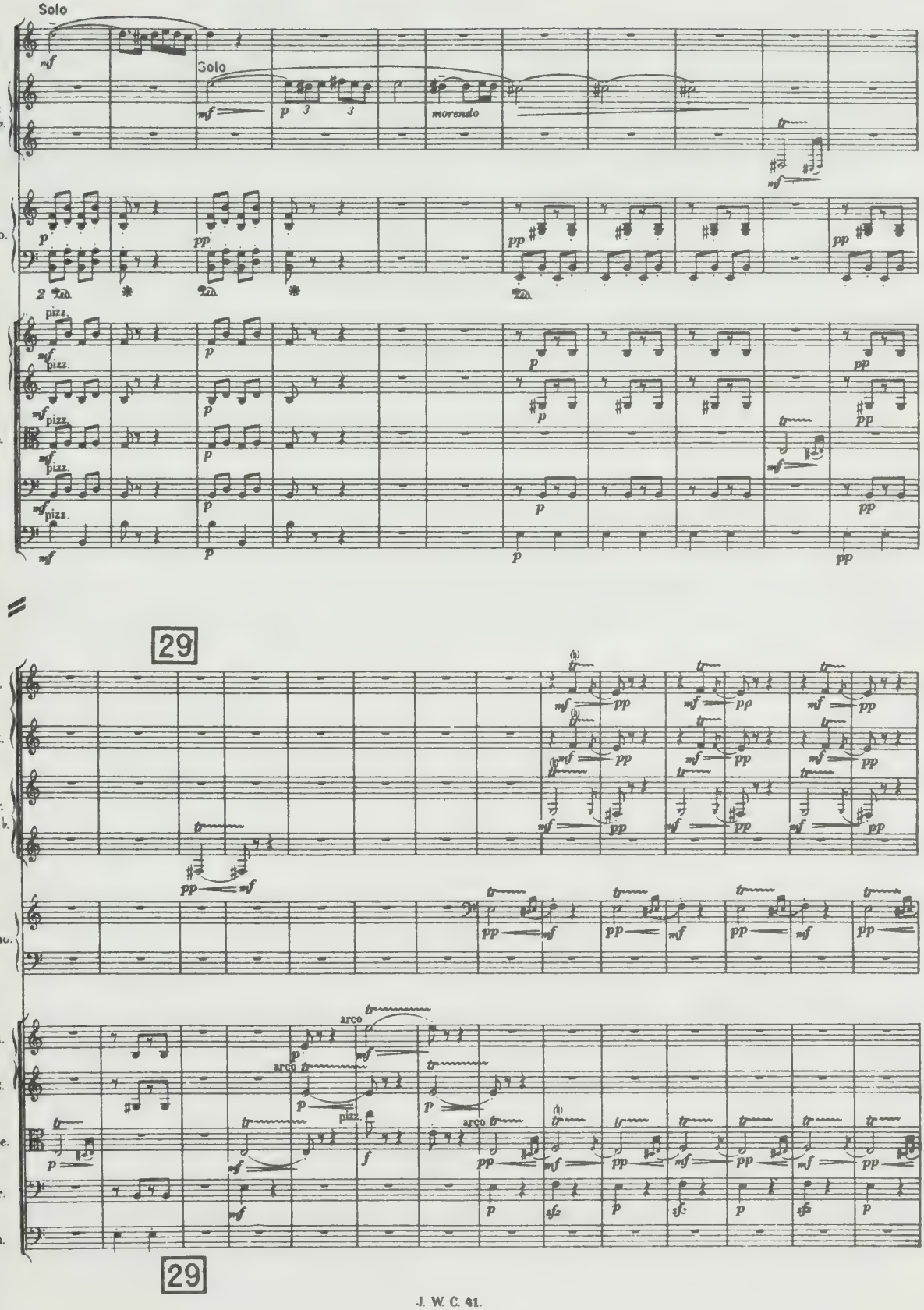

Fl. 1.
Fl.
Ob.
1. Clar. in Si ♭.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
Timp.
Piano.
pp
sempre
2 ped. sempre
f
ff
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
arco
naturale
ff molto marc.

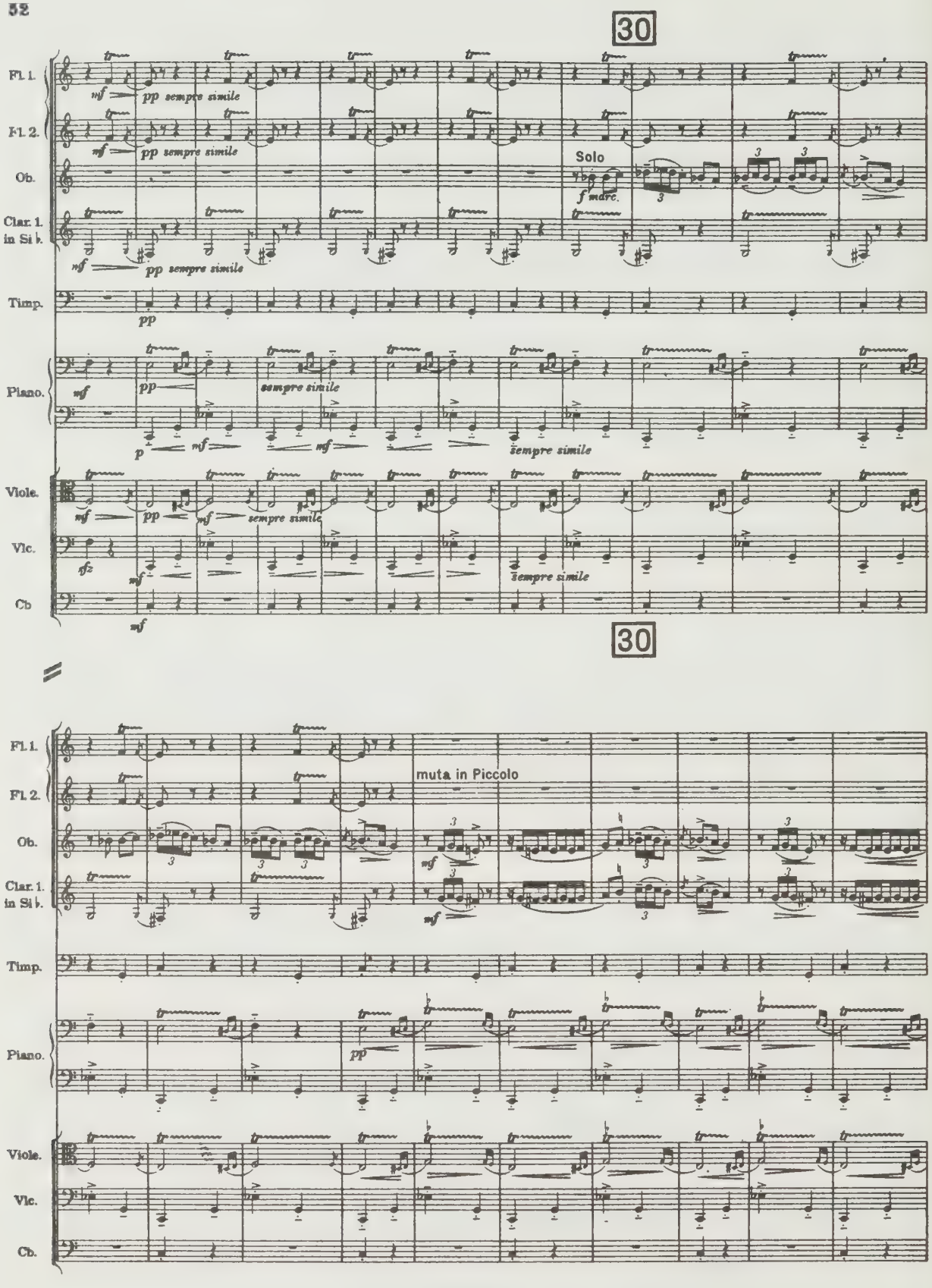

Soli
Fl. 1.
Fl. 2.
Ob.
1. Clar. in Si ♭.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
(muta in Si)
Timp.
Piano.
2 ped.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
dim.
pizz.

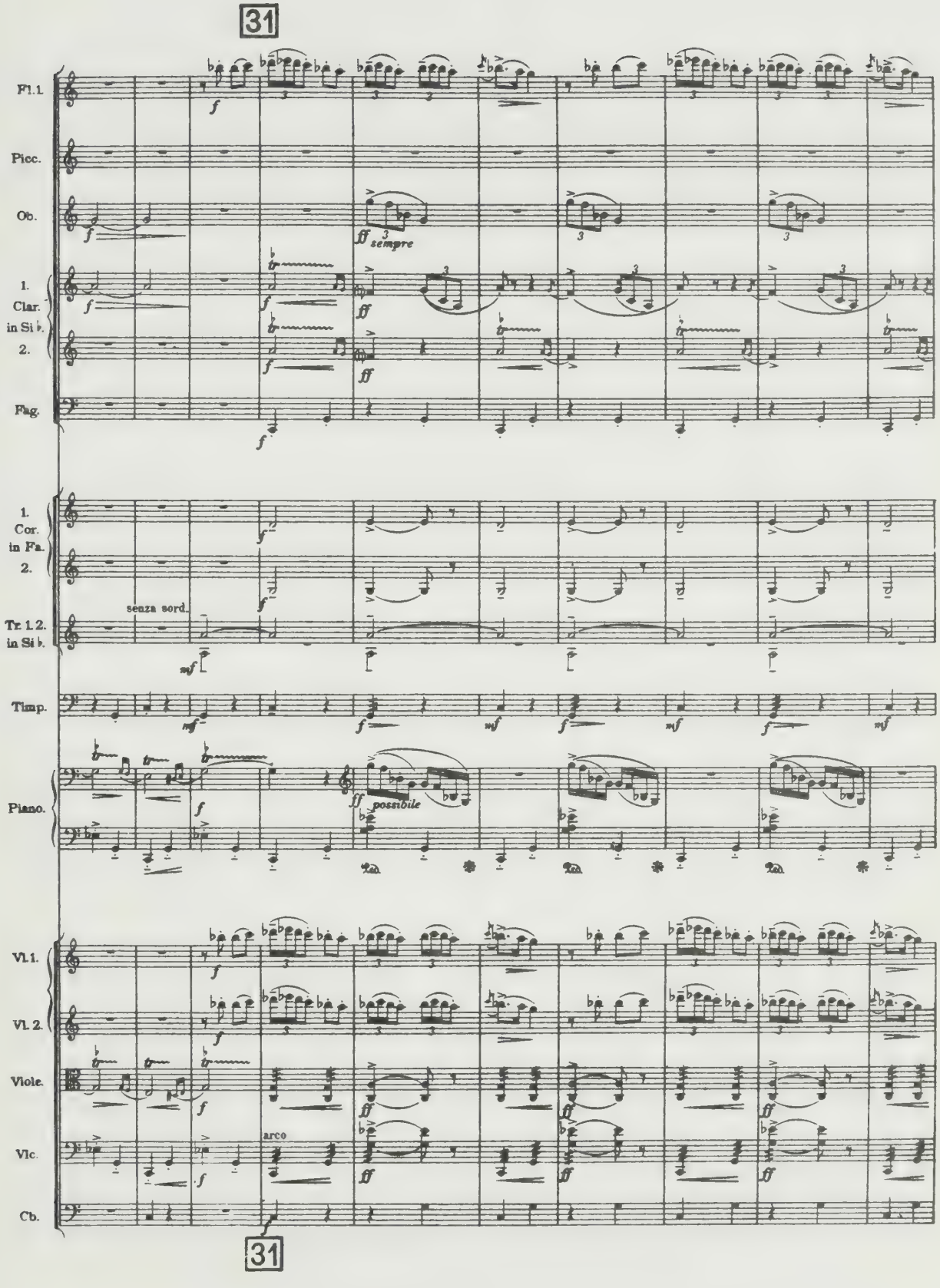

27
Fl. 1.
Fl.
Ob.
1.
Clar.
in Si ♭.
2.
Fag.
(muta in Piccolo.)
pp
ff
p
f dim. molto
1.
Cor.
in Fa.
2.
Tr. 1, 2.
in Si ♭.
f
Timp.
Piano.
molto stacc.
fff
dim molto
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
p cresc.
f dim.
pizz.
mf
molto marc.
f cresc.
dim. molto
27

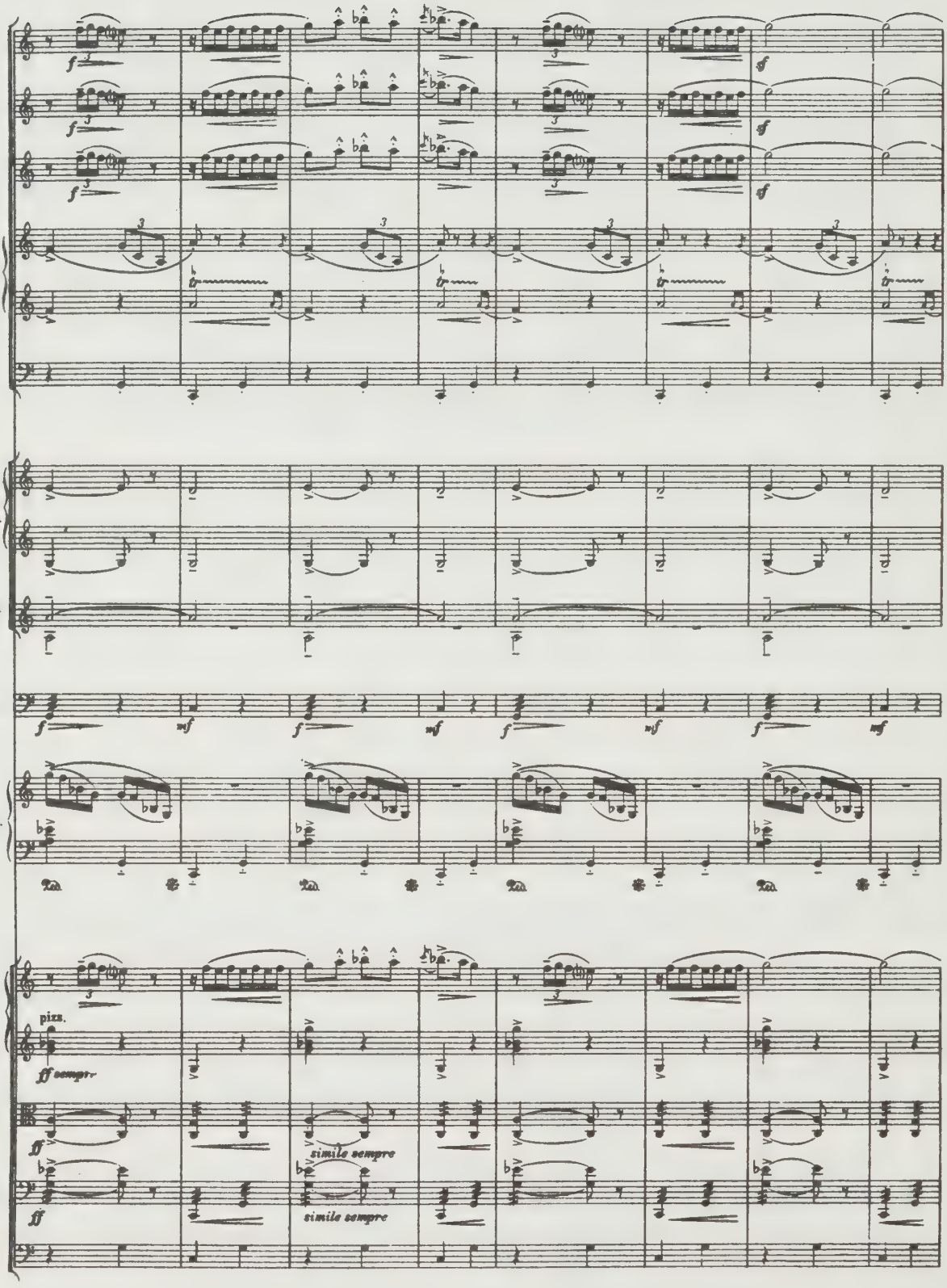

Fl. 1.
Picc.
Ob.
1. Clar. in Si ♭.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlo.
Ob.
Solo
pizz.
arco

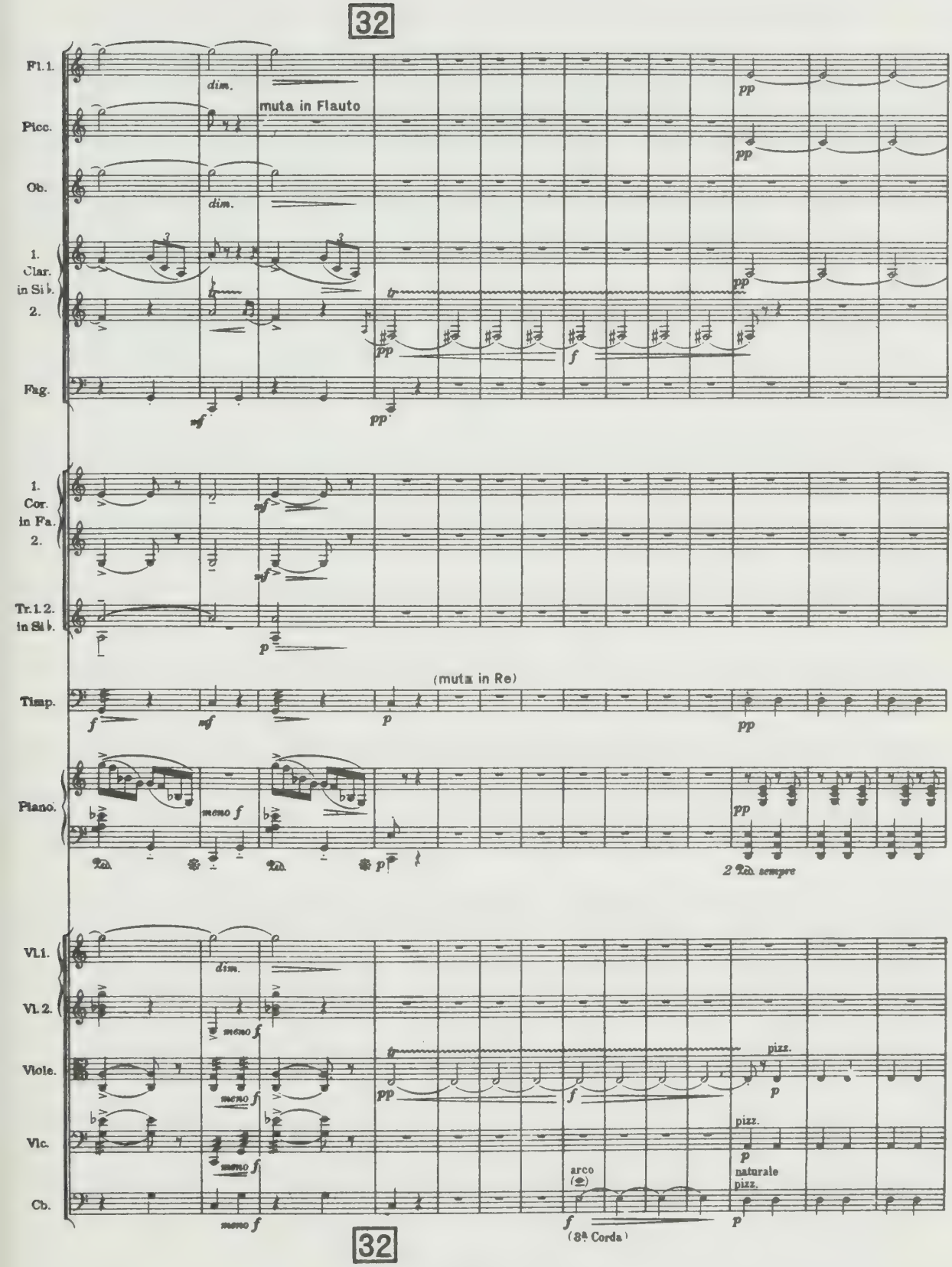

28
Fl. 1.
Picc.
Ob.
1. Clar. in Si b.
2.
Fag.
muta in Flauto
1. Cor. in Fa.
2.
Tr. 1. 2. in Si b.
1. con sord.
Timp.
muta in Do
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
pizz.
28

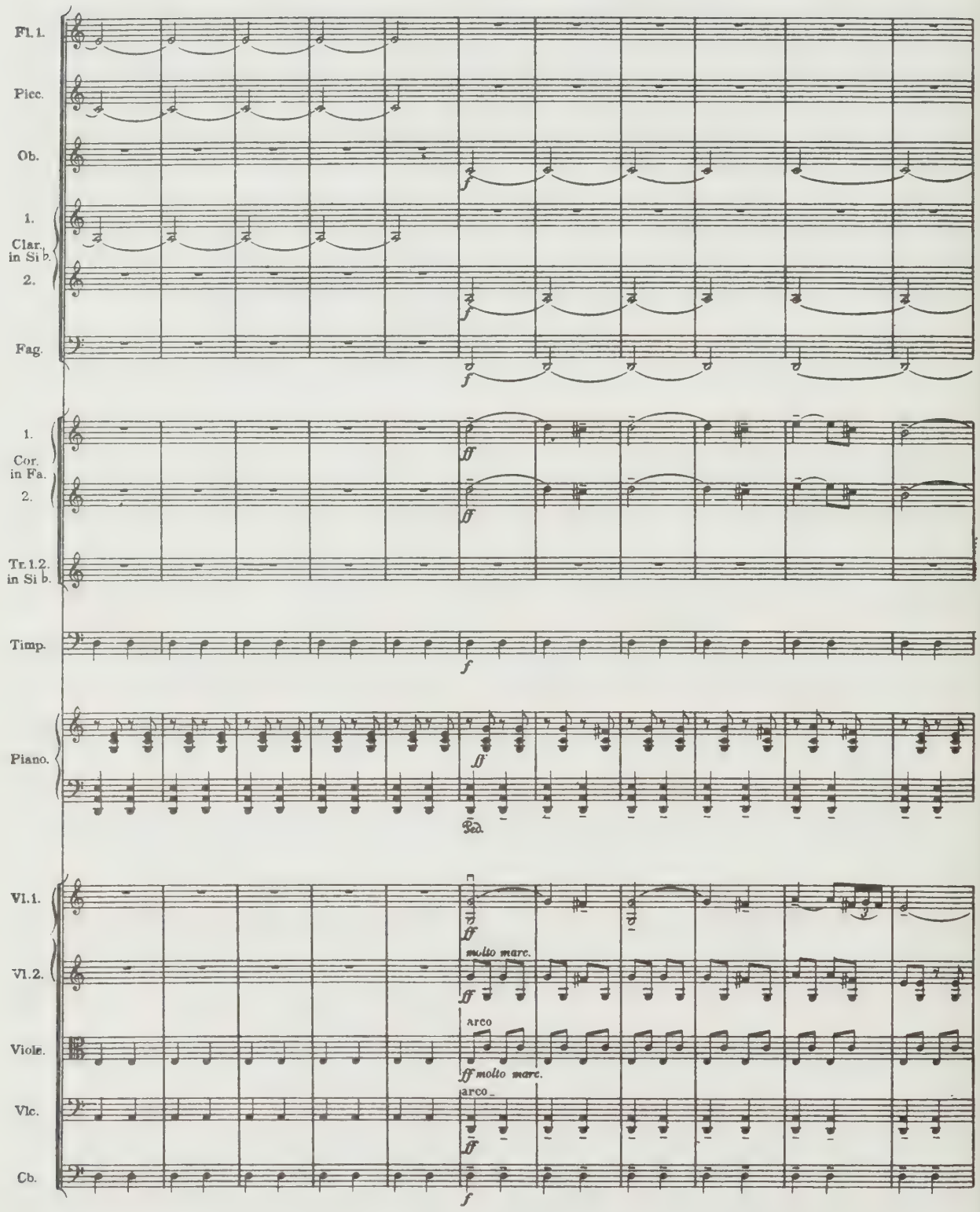

Solo
Ob.
1. Clar. in Si b.
2.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
morendo
pizz.
arco
29
Fl. 1.
Fl. 2.

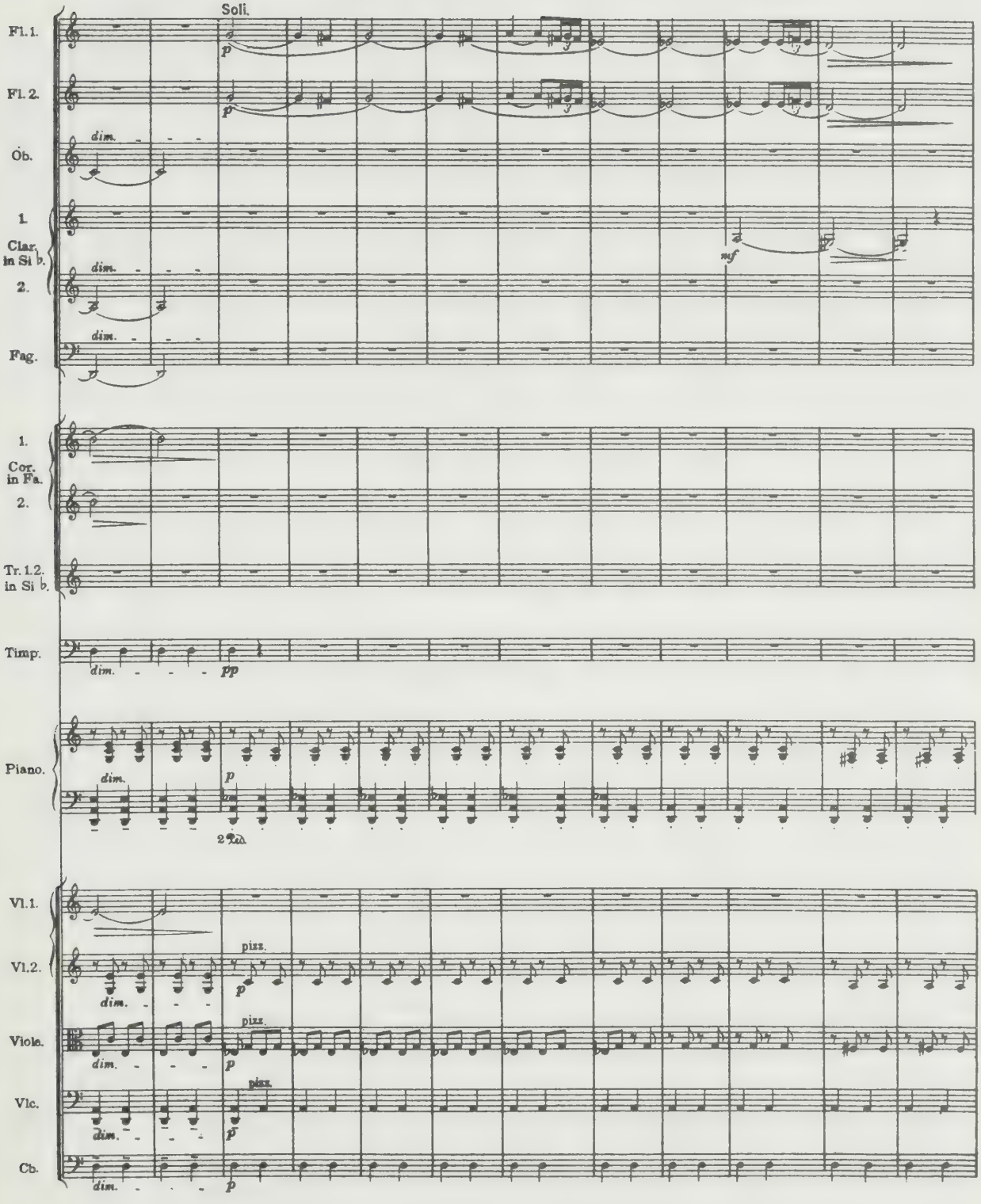

30
Fl. 1.
Fl. 2.
Ob.
Clar. 1. in Si b.
Timp.
Piano.
Viole.
Vlc.
Cb
mf
pp sempre simile
Solo
f marc.
sempre simile
sfz
30
muta in Piccolo
Fl. 1.
Fl. 2.
Ob.
Clar. 1. in Si b.
Timp.
Piano.
Viole.
Vlc.
Cb.

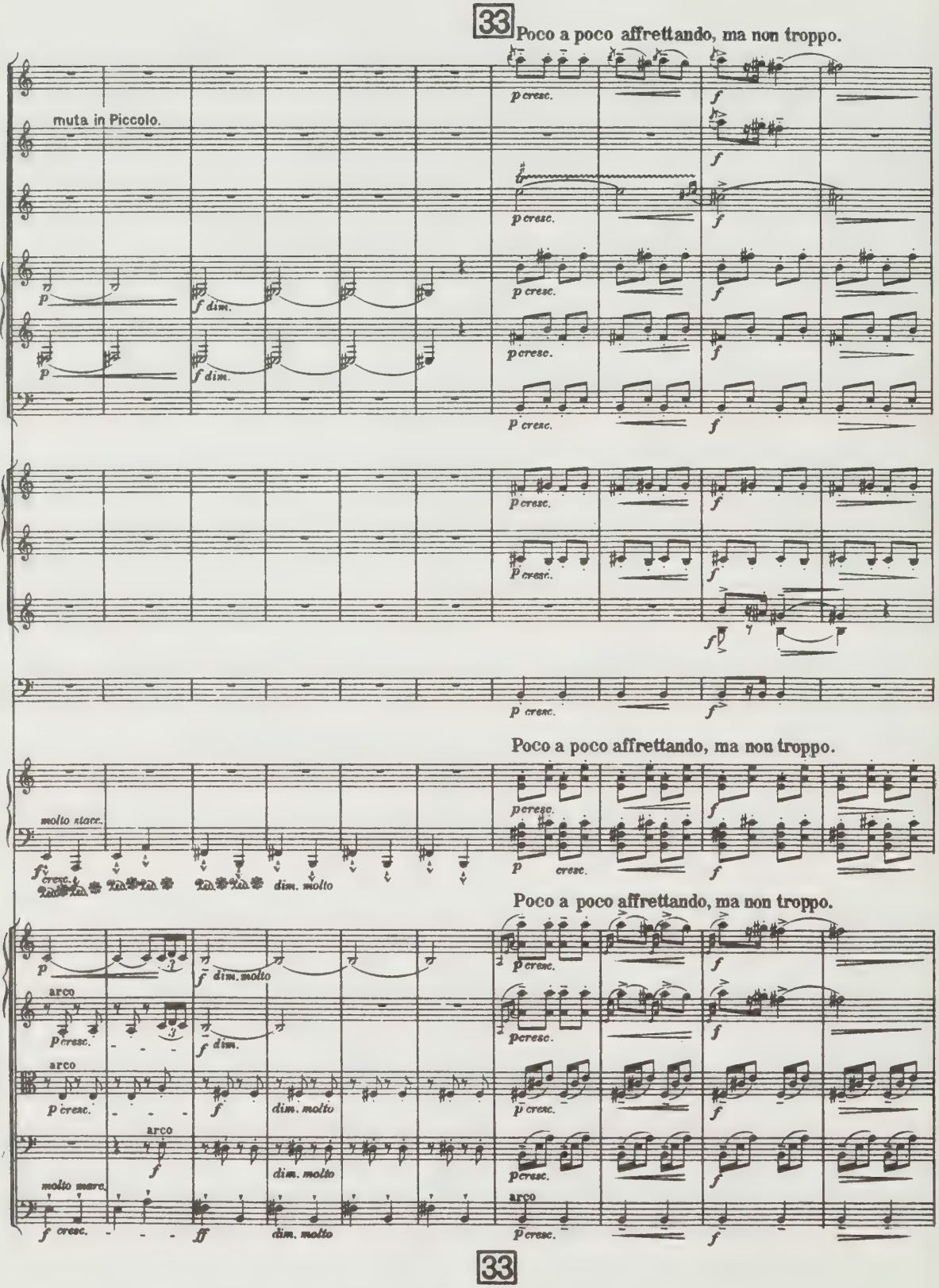

31
Fl.1.
Picc.
Ob.
1. Clar. in Si ♭.
2.
Flag.
sempre
1. Cor. in Fa.
2.
senza sord.
Tr. 1.2. in Si ♭.
Timp.
Piano.
possibile
Vl.1.
Vl. 2.
Viole.
Vlc.
arco
Cb.
31

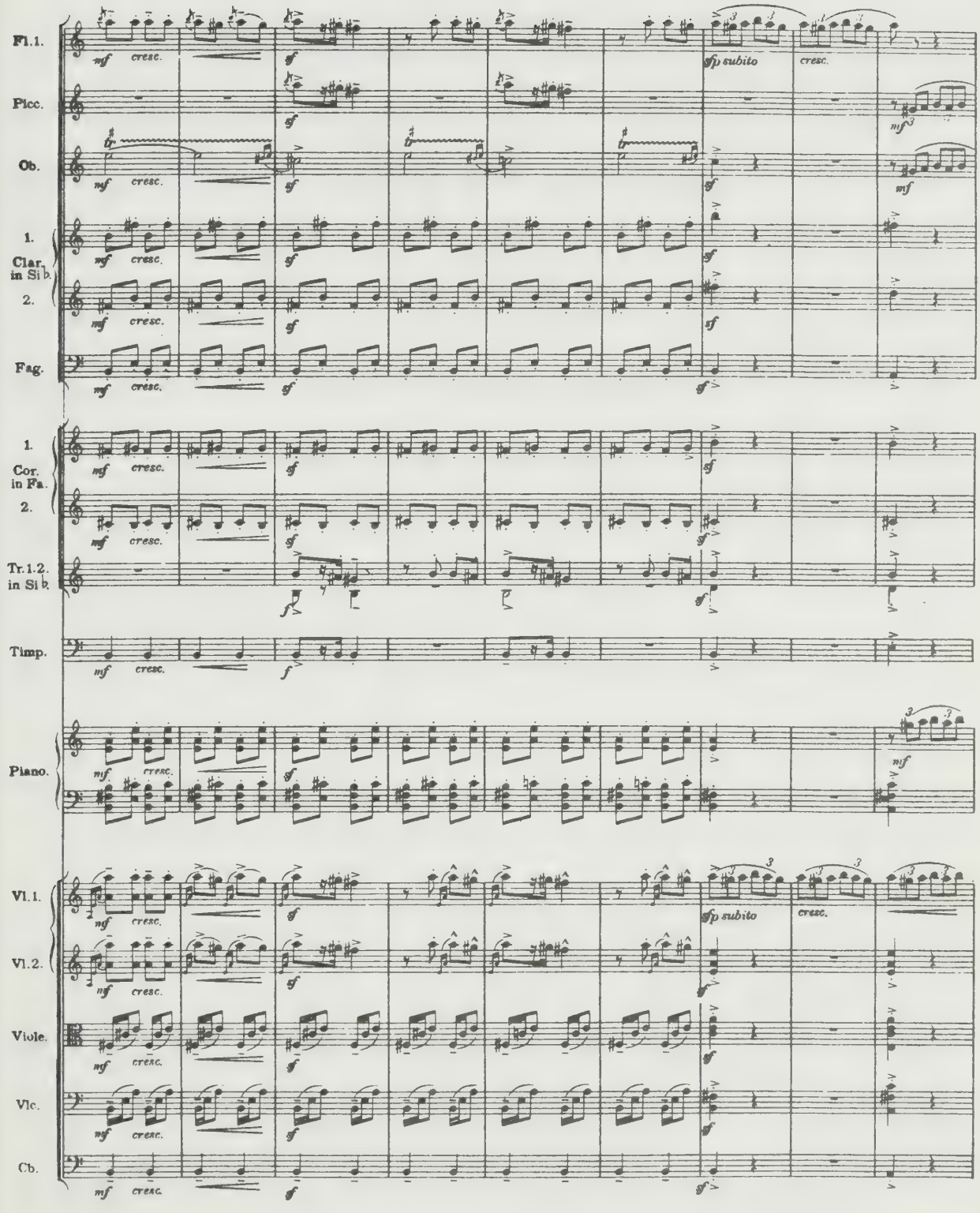

Fl. 1.
Picc.
Ob.
1. Clar. in Si b.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
ff sempre
simile sempre
simile sempre

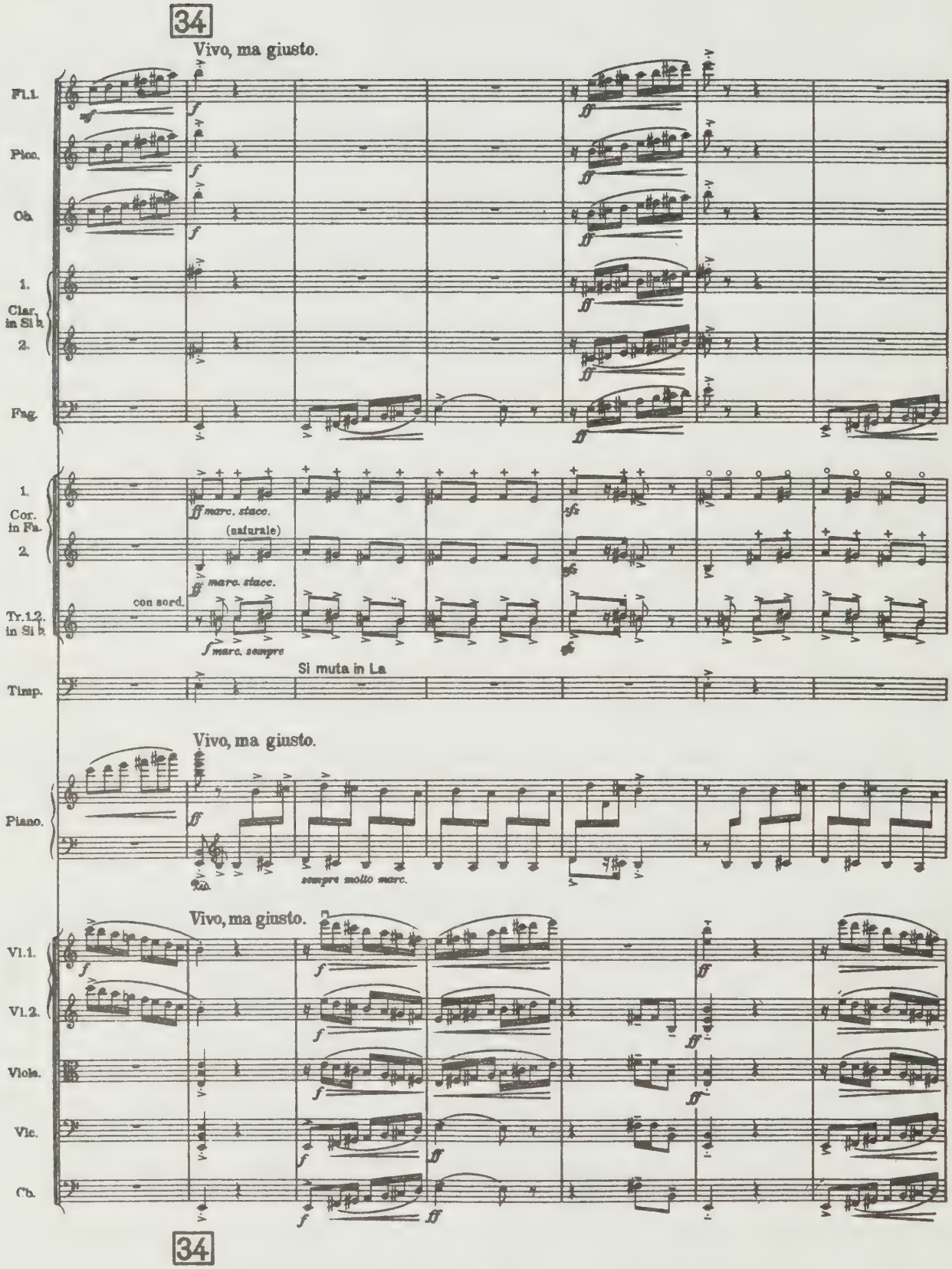

32
Fl. 1.
Picc.
Ob.
1. Clar. in Si b.
2.
Fag.
dim.
muta in Flauto
pp
mf
1. Cor. in Fa. 2.
Tr. 1. 2. in Si b.
(muta in Re)
Timp.
Piano.
meno f
2 Ped. sempre
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
arco
naturale
(3ª Corda)
32

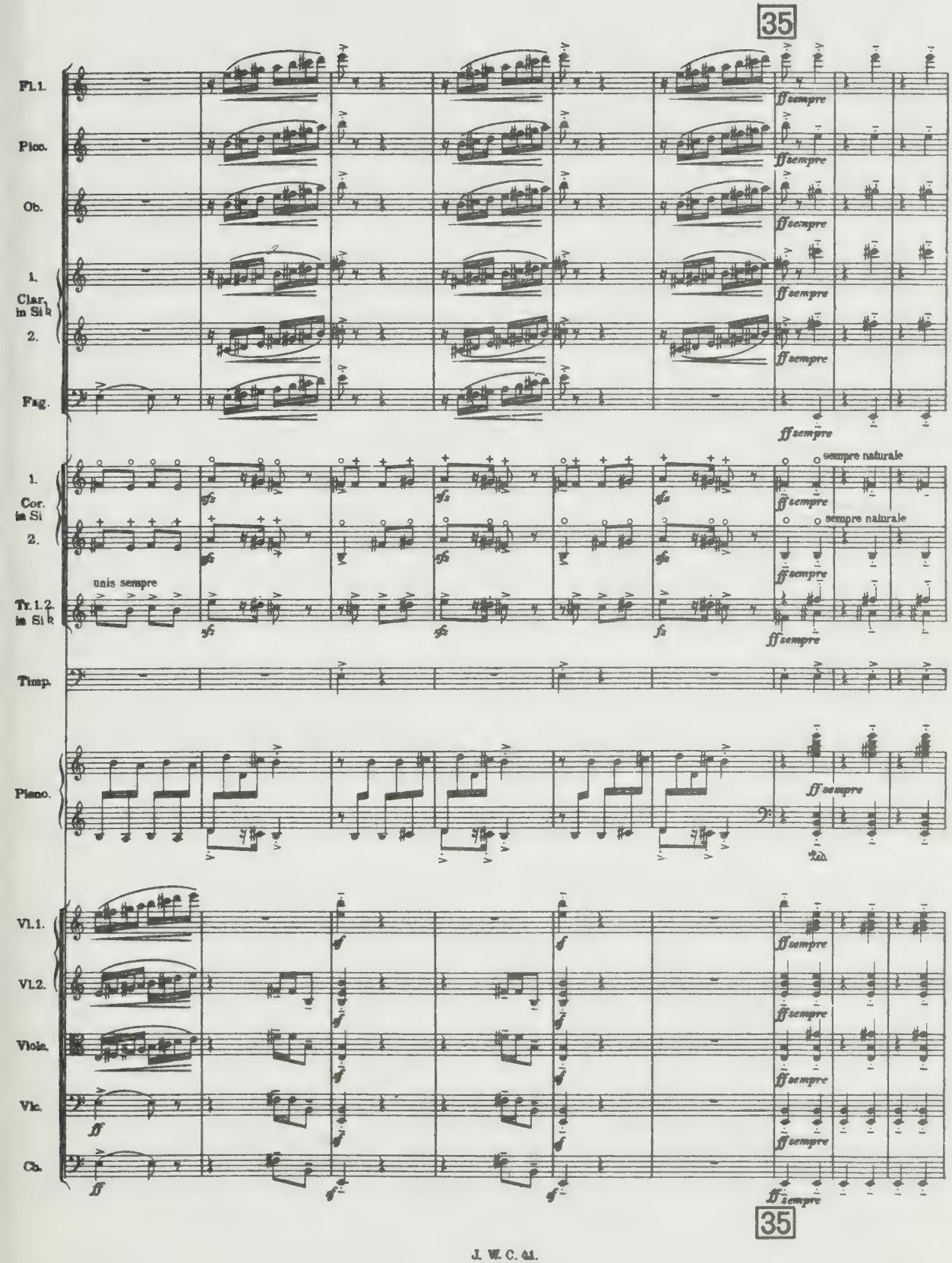

Fl. 1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Ped.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
molto marc.
arco
arco

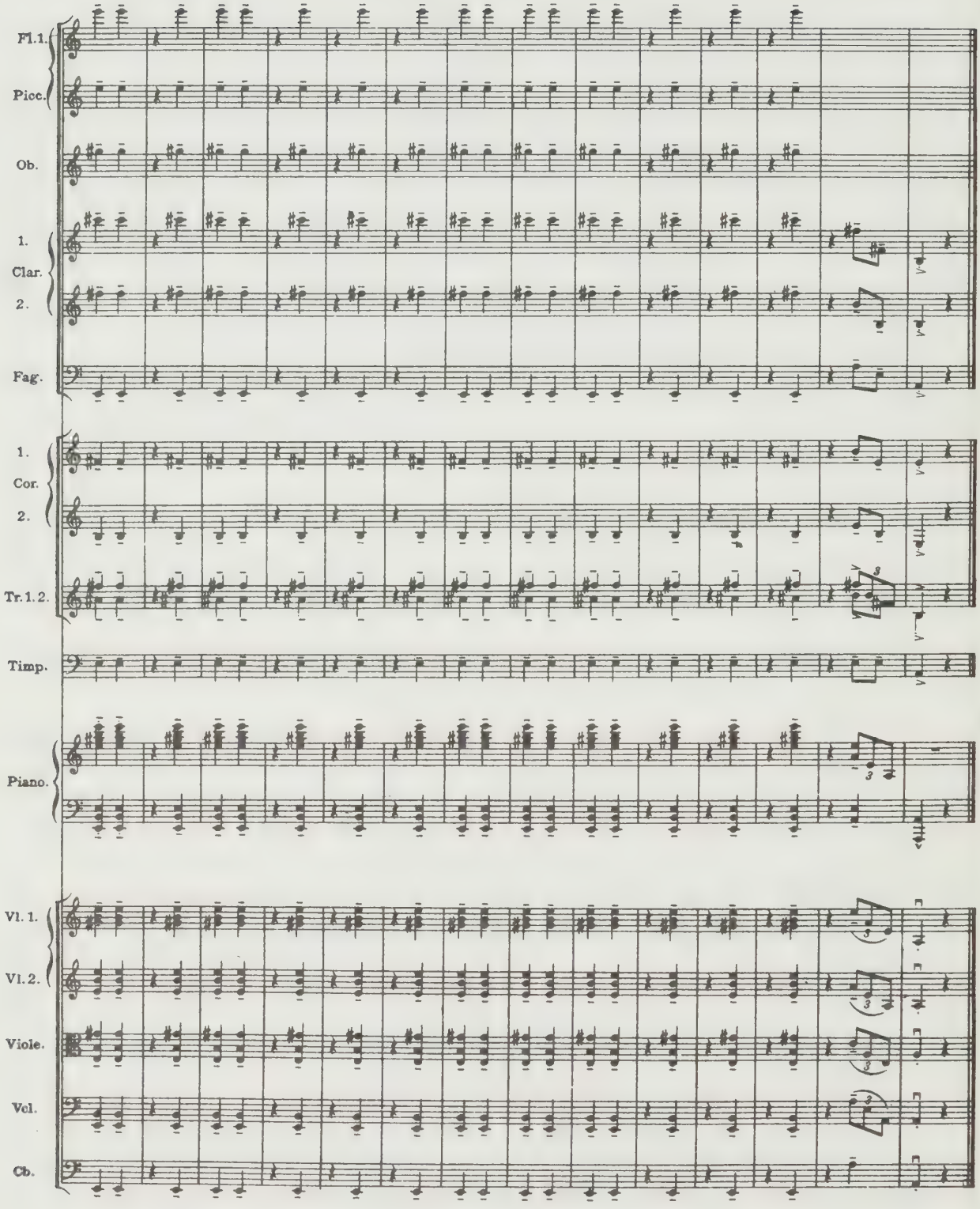

Soli.
Fl. 1.
Fl. 2.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in Si b.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
dim.
p
pp
mf
pizz.


33
Poco a poco affrettando, ma non troppo.
Fl.1.
Picc.
muta in Piccolo.
Ob.
1.
Clar.
in Si.
2.
Fag.
1.
Cor.
in Fa.
2.
Tr.1,2.
in Si
Timp.
Poco a poco affrettando, ma non troppo.
Piano.
molto stacc.
dim. molto
Poco a poco affrettando, ma non troppo.
Vl.1.
Vl.2.
Viola.
Vlc.
Cb.
arco
molto marc.
dim. molto
33

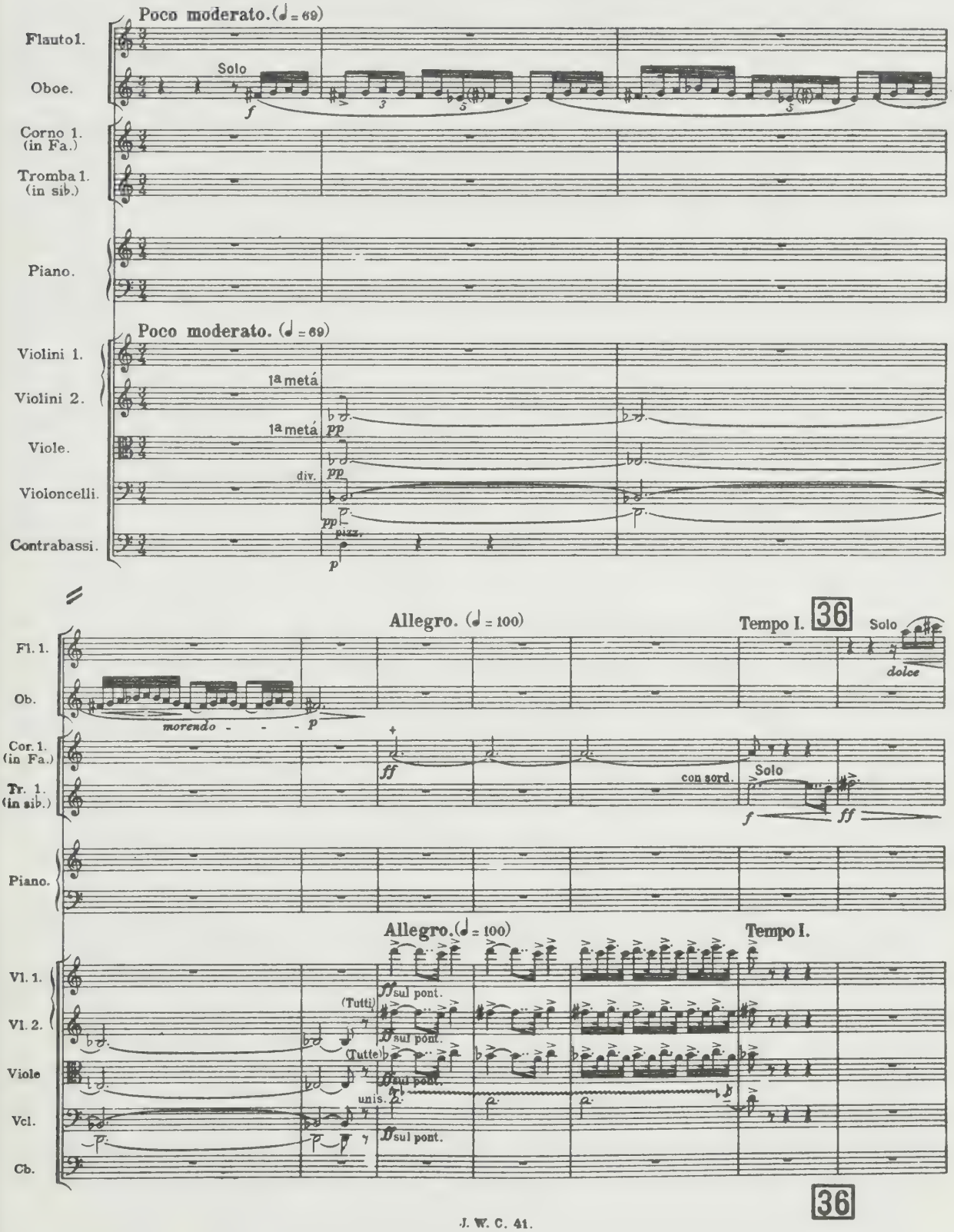

Fl.1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
2.
Tr.1.2. in Si b.
Timp.
Piano.
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.
mf cresc.
sf
sfp subito
cresc.
mf
f

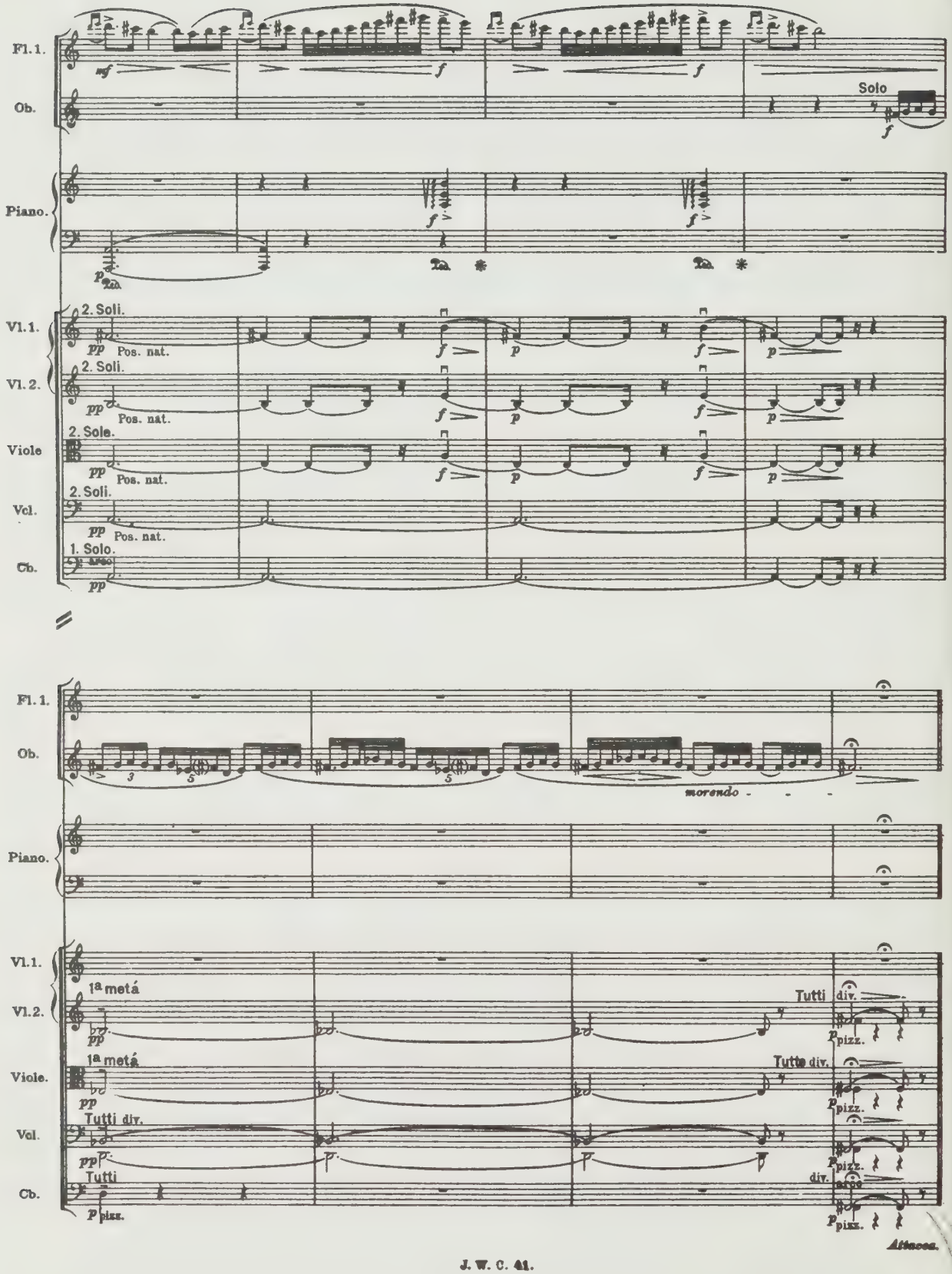

34
Vivo, ma giusto.
Fl.1.
Picc.
Ob.
1.
Clar. in Si b.
2.
Fag.
1.
Cor. in Fa.
(naturale)
2.
con sord.
Tr.1.2. in Si b.
marc. staco.
marc. staco.
marc. sempre
Si muta in La
Timp.
Vivo, ma giusto.
Piano.
sempre molto marc.
Vivo, ma giusto.
Vl.1.
Vl.2.
Viola.
Vlc.
Cb.
34


35
Fl.1.
Picc.
Ob.
1.
Clar. in Si b
2.
Fag.
ff sempre
1.
Cor. in Si
2.
sempre naturale
unis sempre
Tr.1.2. in Si b
Timp.
Piano.
Vl.1.
Vl.2.
Viola.
Vlc.
Cb.
ff
35

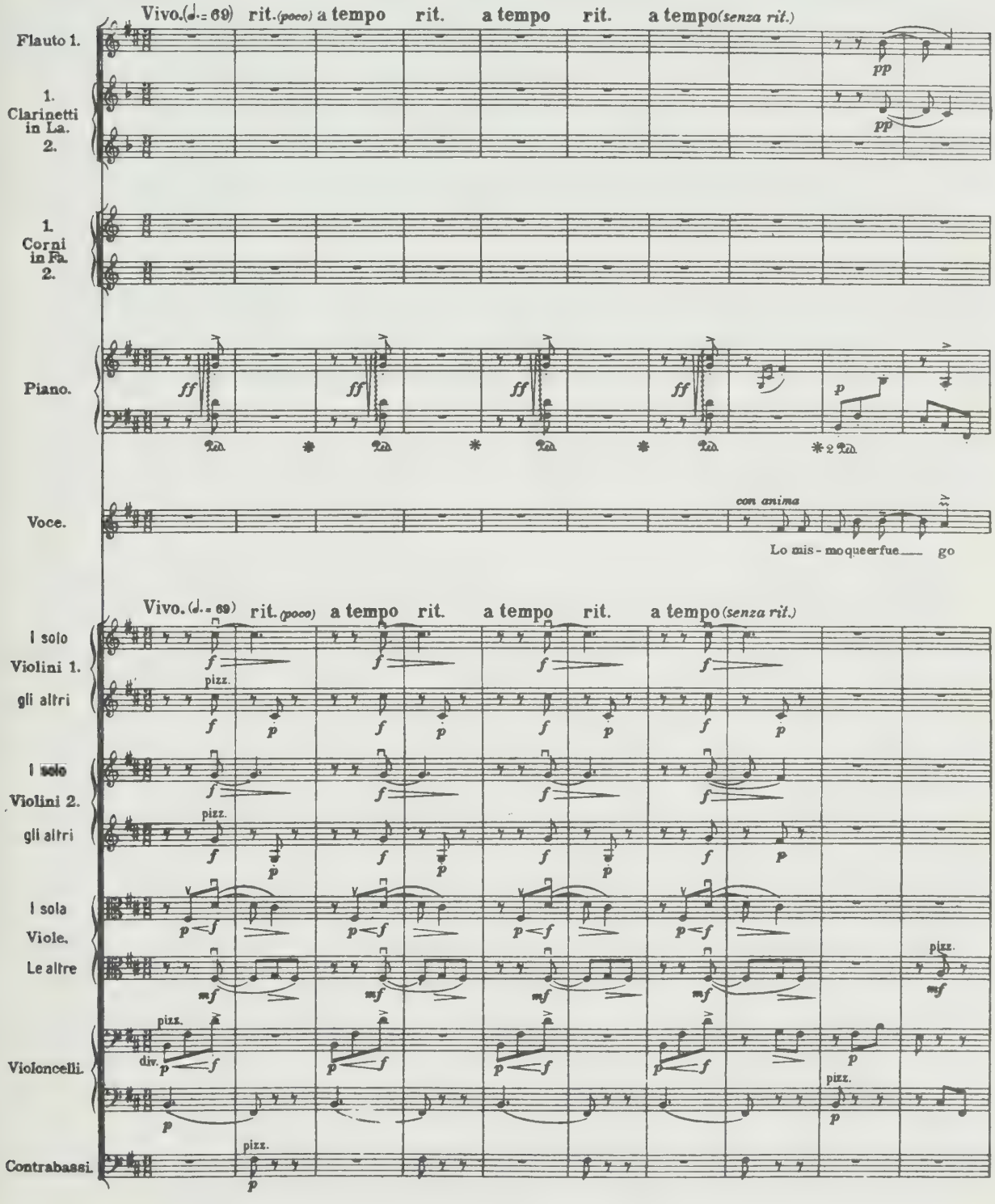

Fl. 1.
Picc.
Ob.
1.
Clar.
2.
Fag.
1.
Cor.
2.
Tr. 1. 2.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.

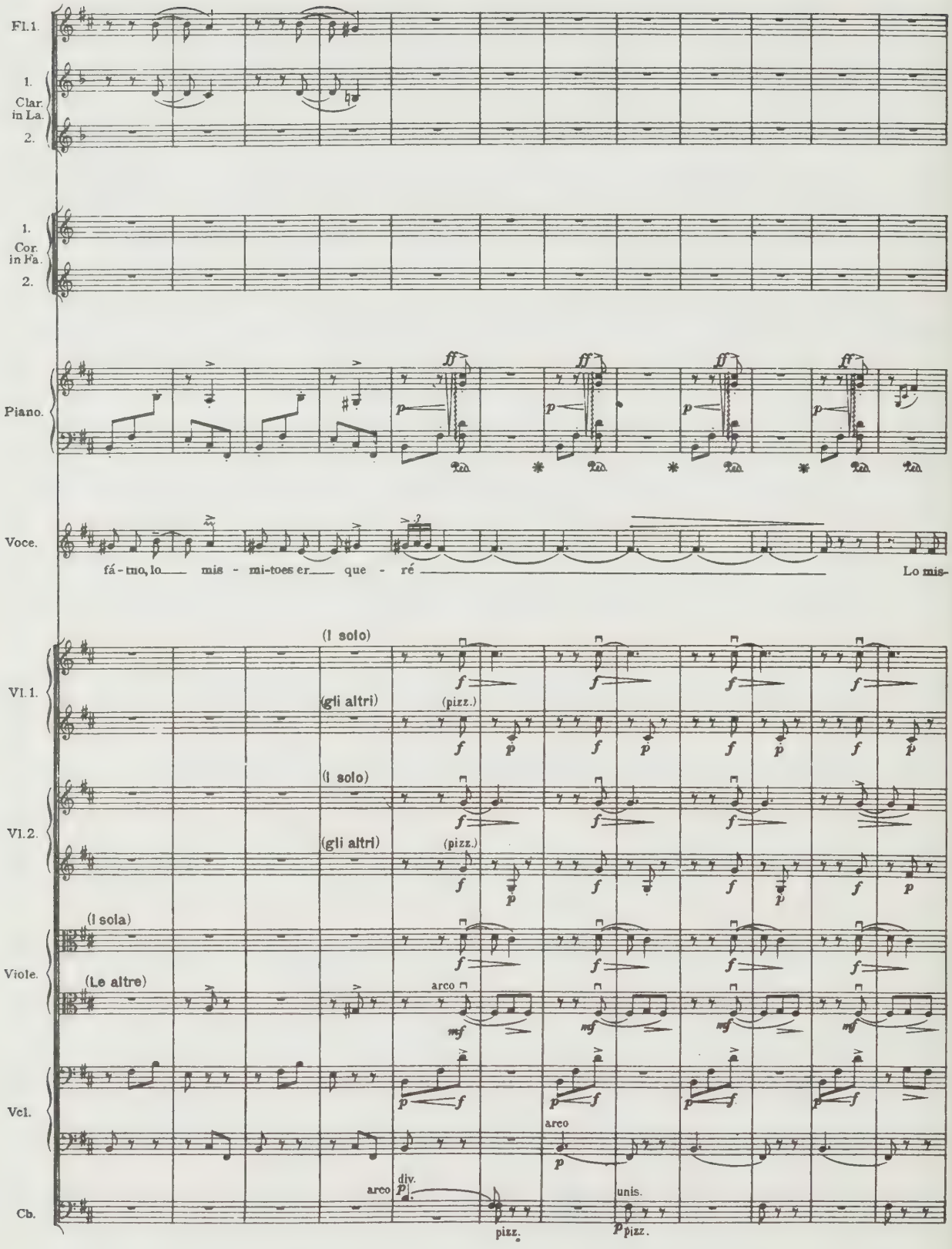
Scène. Escena.

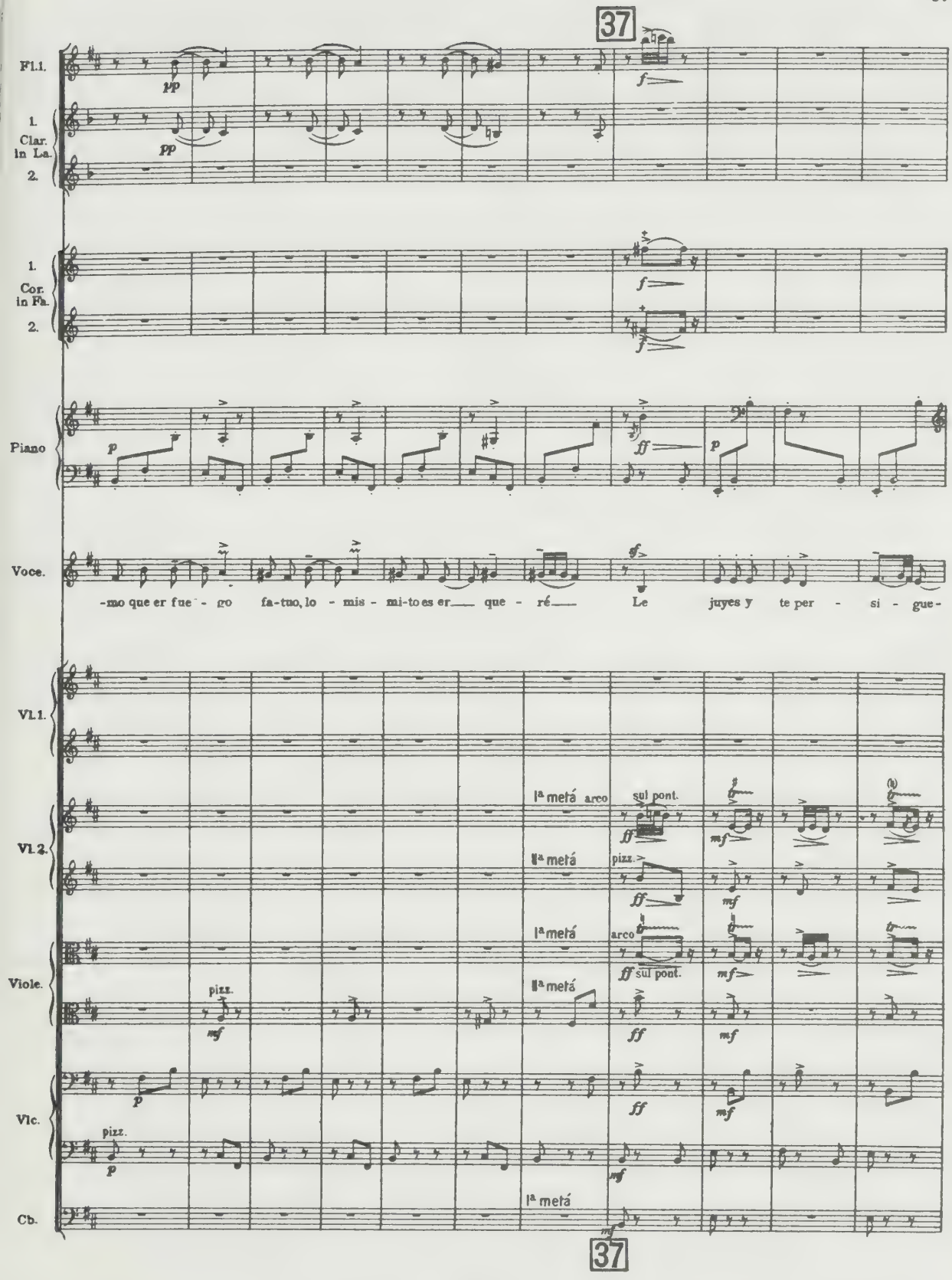


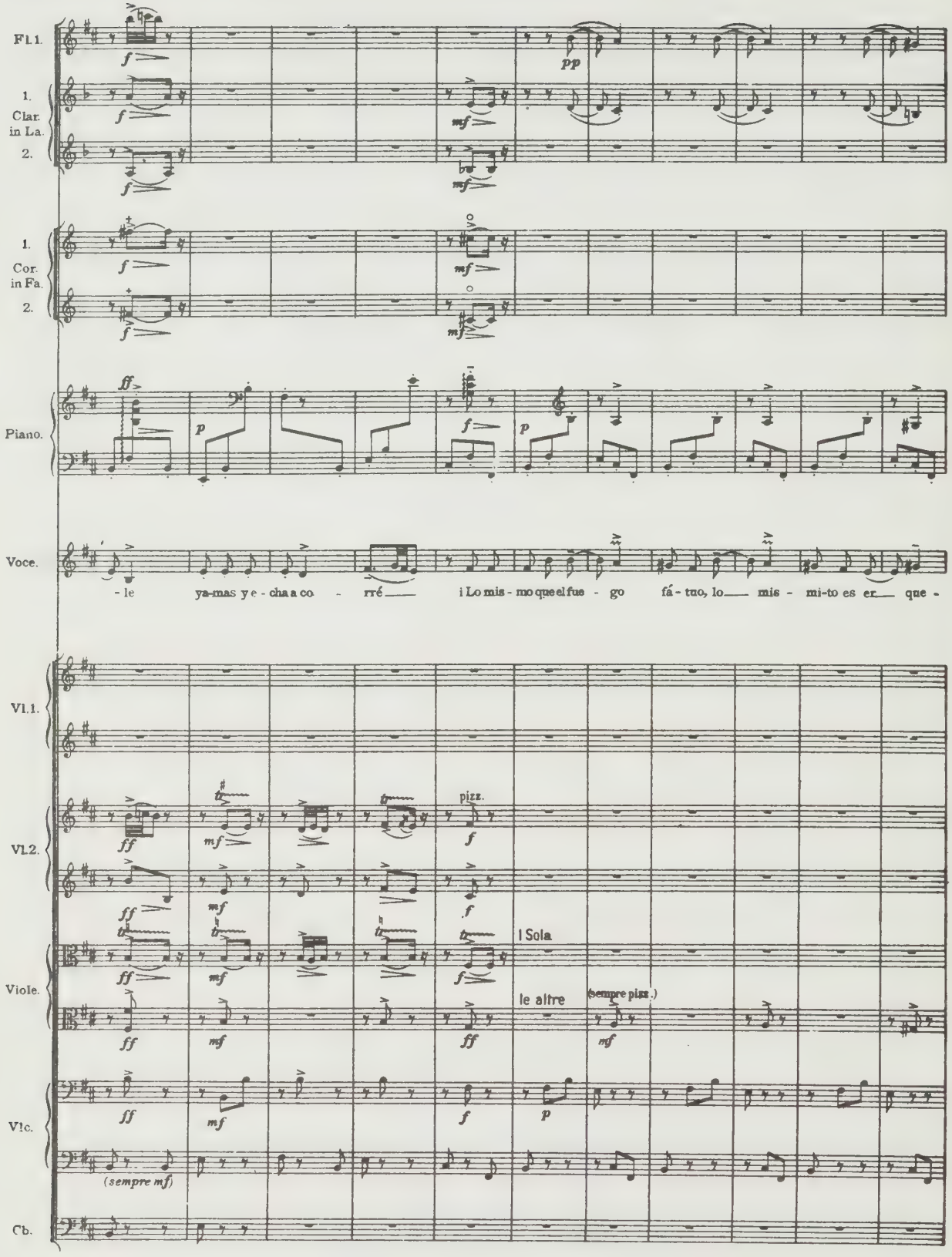

Fl. 1.
Ob.
Solo
Piano.
Vl. 1.
Vl. 2.
Viole
Vcl.
Cb.
2. Soli.
Pos. nat.
1. Solo.
morendo
1ª metá
Tutti div.
Tutti
pizz.
arco
Attacca.

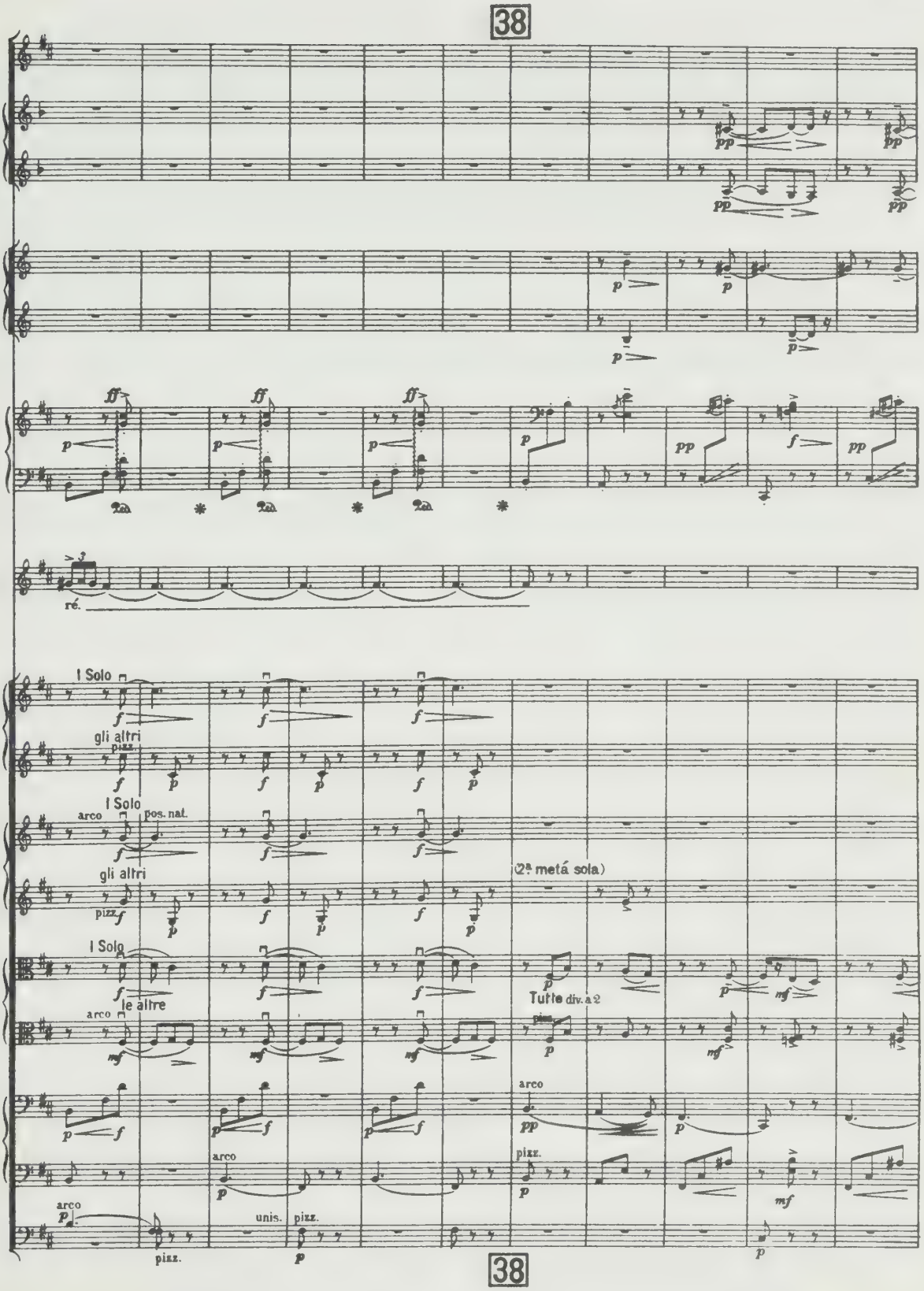
Chanson du Feu follet. Canción del Fuego fatuo.

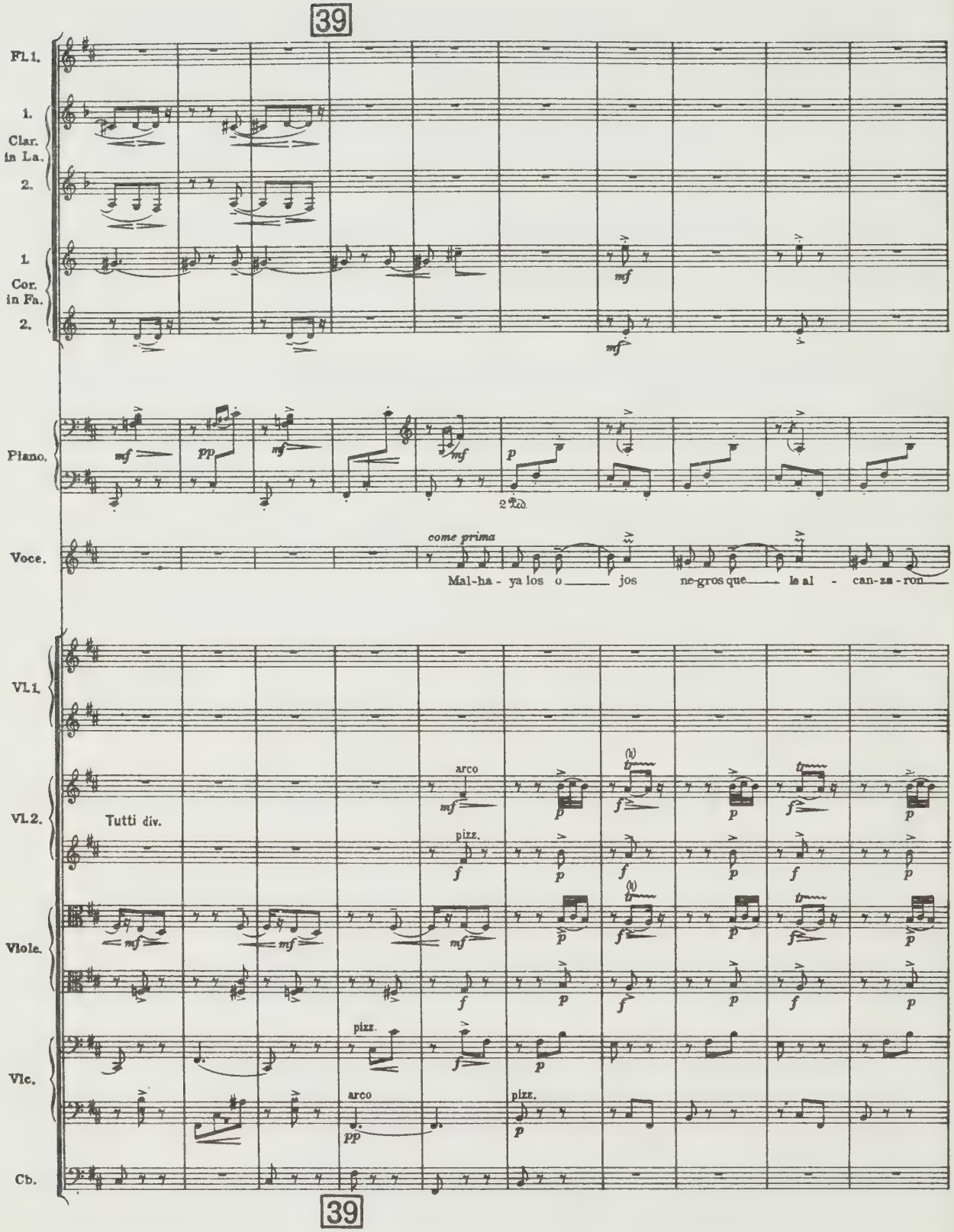


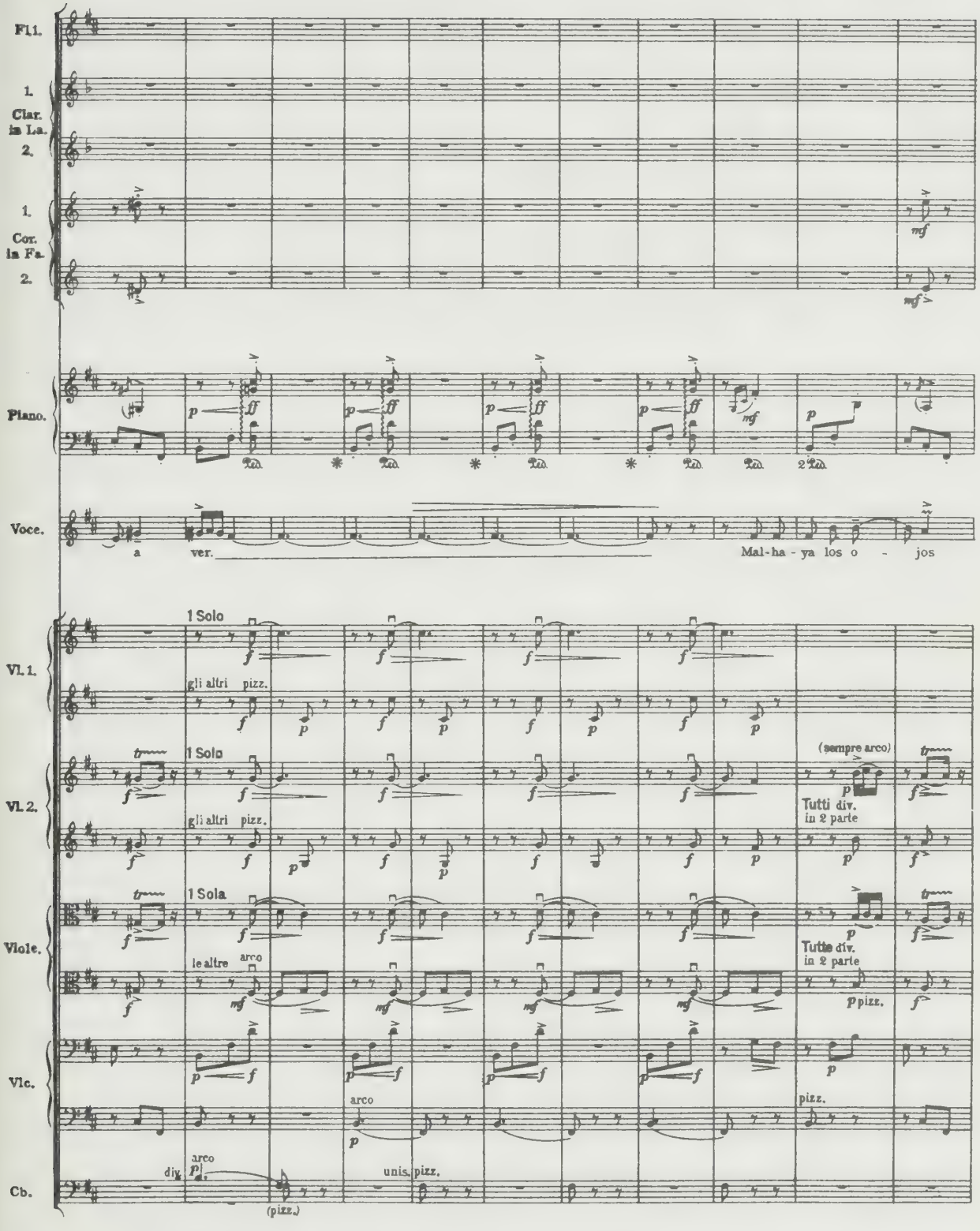

Fl.1.
1.
Clar. in La.
2.
1.
Cor. in Fa.
2.
Piano.
Voce.
fá - tmo, lo mis - mi-toes er que - ré
Lo mis-
(I solo)
(gli altri)
(pizz.)
Vl.1.
Vl.2.
(I sola)
(Le altre)
arco
Viole.
Vcl.
Cb.
div.
unis.
pizz.

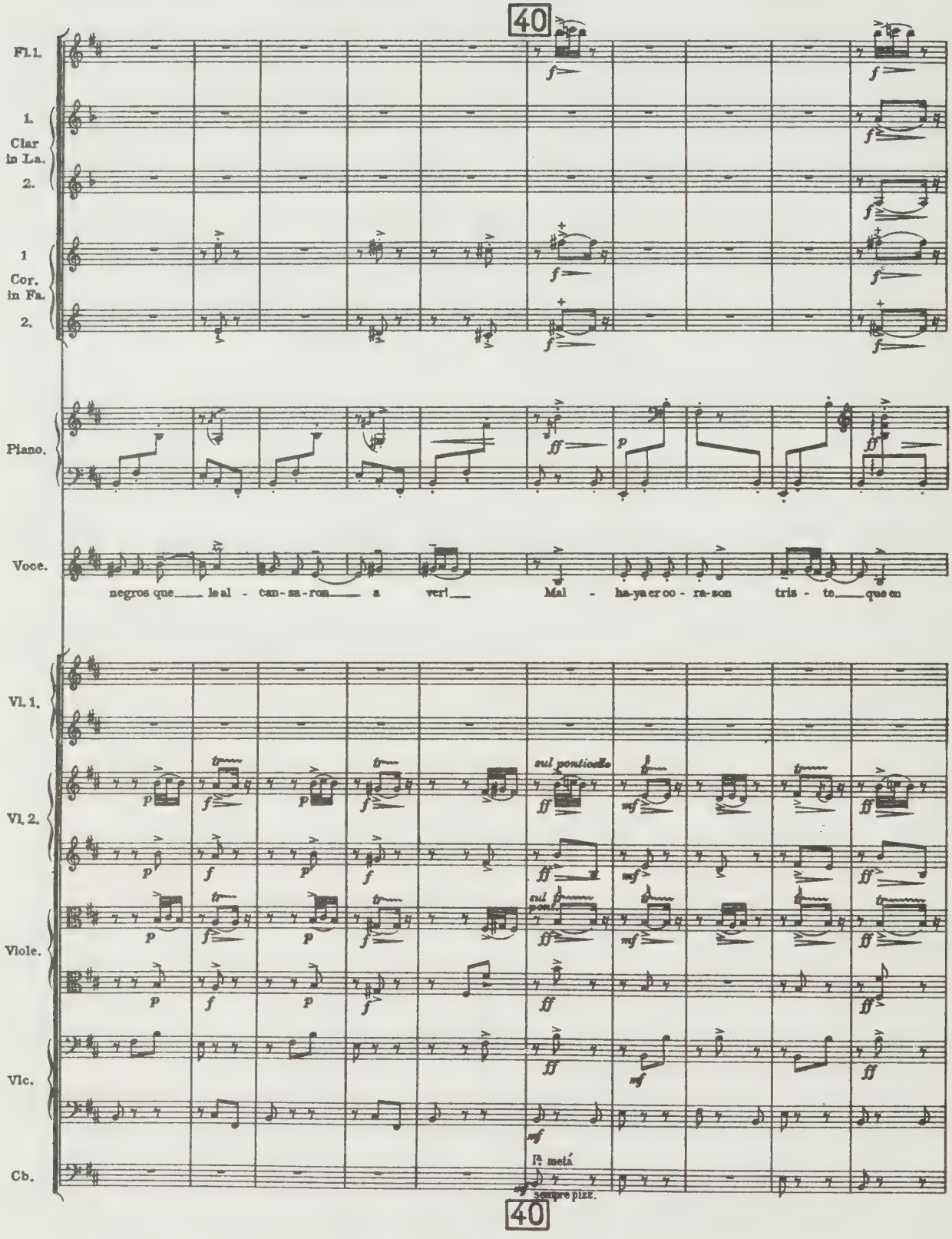

37
Fl.1.
1. Clar. in La.
2.
1. Cor. in Fa.
2.
Piano
Voce.
-mo que er fue - go fa-tuo, lo - mis - mi-to es er___ que - ré___ Le juyes y te per - si - gue-
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.
1ª metá arco
sul pont.
pizz.
37

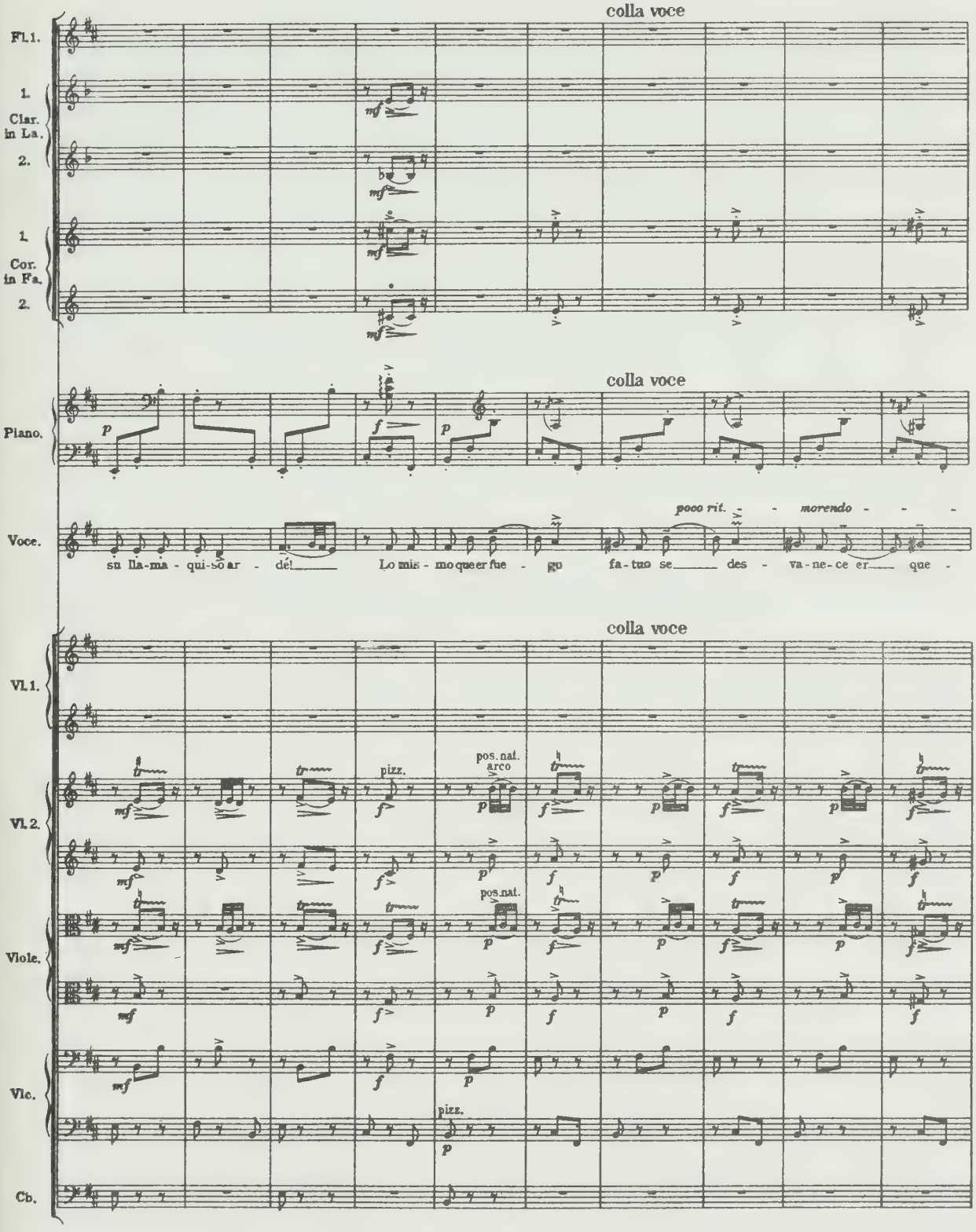

Fl.1.
1. Clar. in La.
2.
1. Cor. in Fa.
2.
Piano.
Voce.
- le ya-mas y e - cha a co - rré — i Lo mis - mo que el fue - go fá - tuo, lo — mis - mi-to es er — que -
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.
pizz.
I Sola
le altre
(sempre pizz.)
(sempre mf)

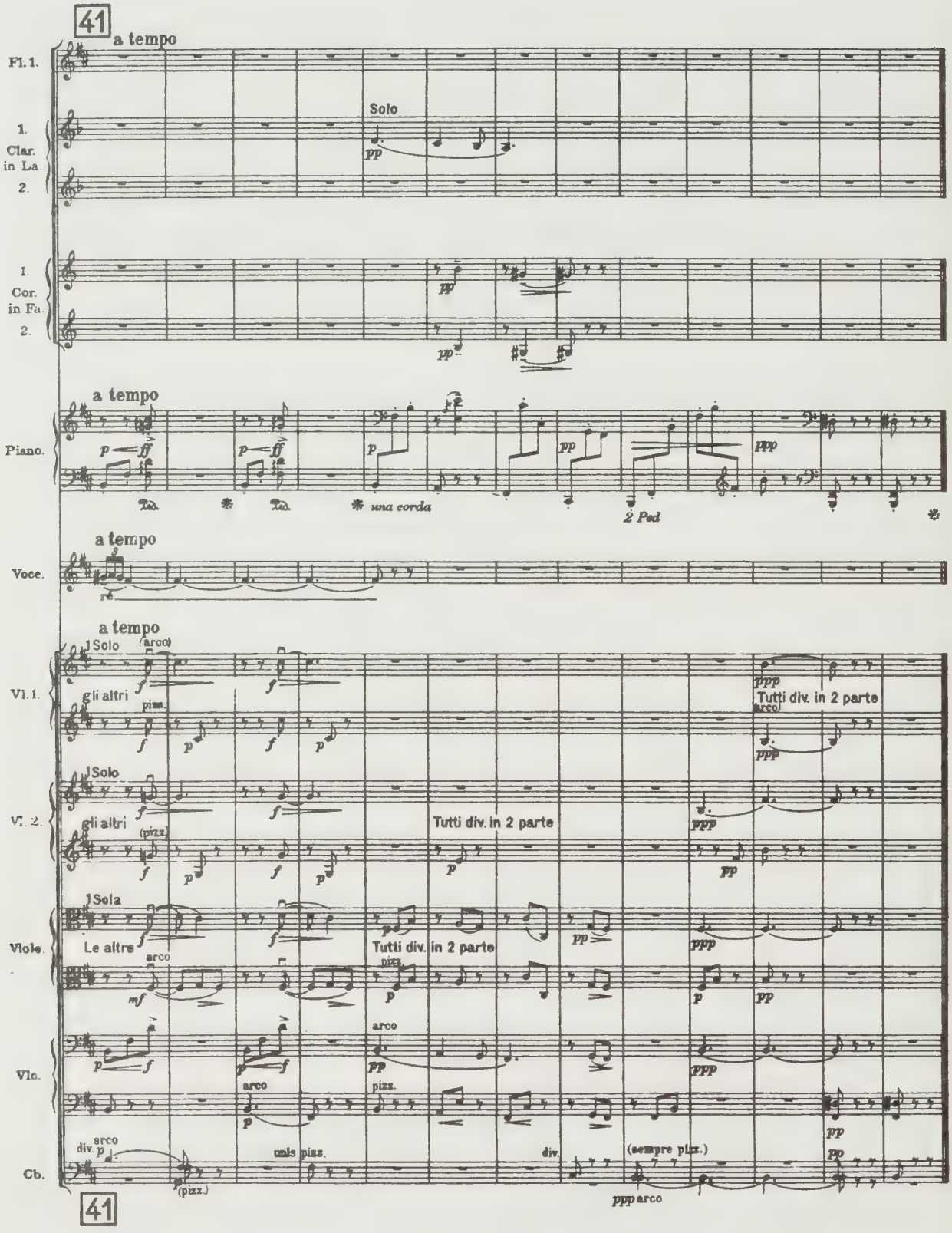

38
Fl.1.
1. Clar. in La.
2.
1. Cor. in Fa.
2.
Piano.
Voce.
ré.
Vl.1.
I Solo
gli altri
pizz.
Vl.2.
I Solo
arco
pos. nat.
gli altri
pizz.
(2ª metá sola)
Viole.
I Solo
le altre
arco
Tutte div. a 2
pizz.
Vlc.
arco
pizz.
Cb.
arco
pizz.
unis.
pizz.
38


39
Fl.1.
1.
Clar.
in La.
2.
1.
Cor.
in Fa.
2.
mf
mf
Piano.
mf
pp
mf
mf
p
2 Rd.
Voce.
come prima
Mal-ha - ya los o jos ne-gros que le al - can-za - ron
Vl.1.
Vl.2.
Tutti div.
arco
mf
p
pizz.
f
p
Viole.
mf
mf
mf
Vlc.
pizz.
f
p
arco
pp
pizz.
p
Cb.
39

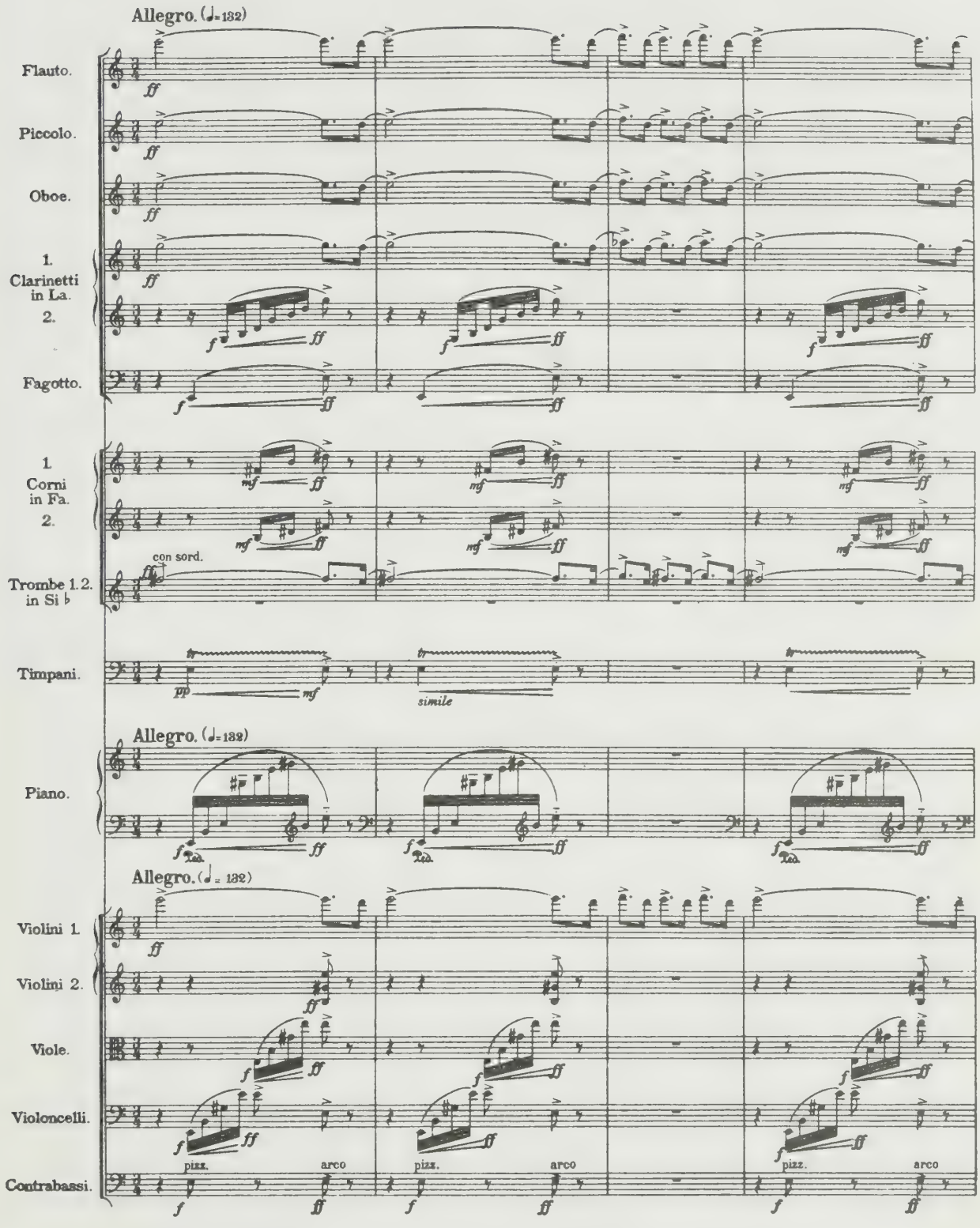

Fl1.
1. Clar. in La.
2.
1. Cor. in Fa.
2.
Piano.
Voce.
a ver.
Mal-ha - ya los o - jos
1 Solo
gli altri pizz.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
le altre arco
div.
arco
(pizz.)
unis. pizz.
(sempre arco)
Tutti div. in 2 parte
pizz.

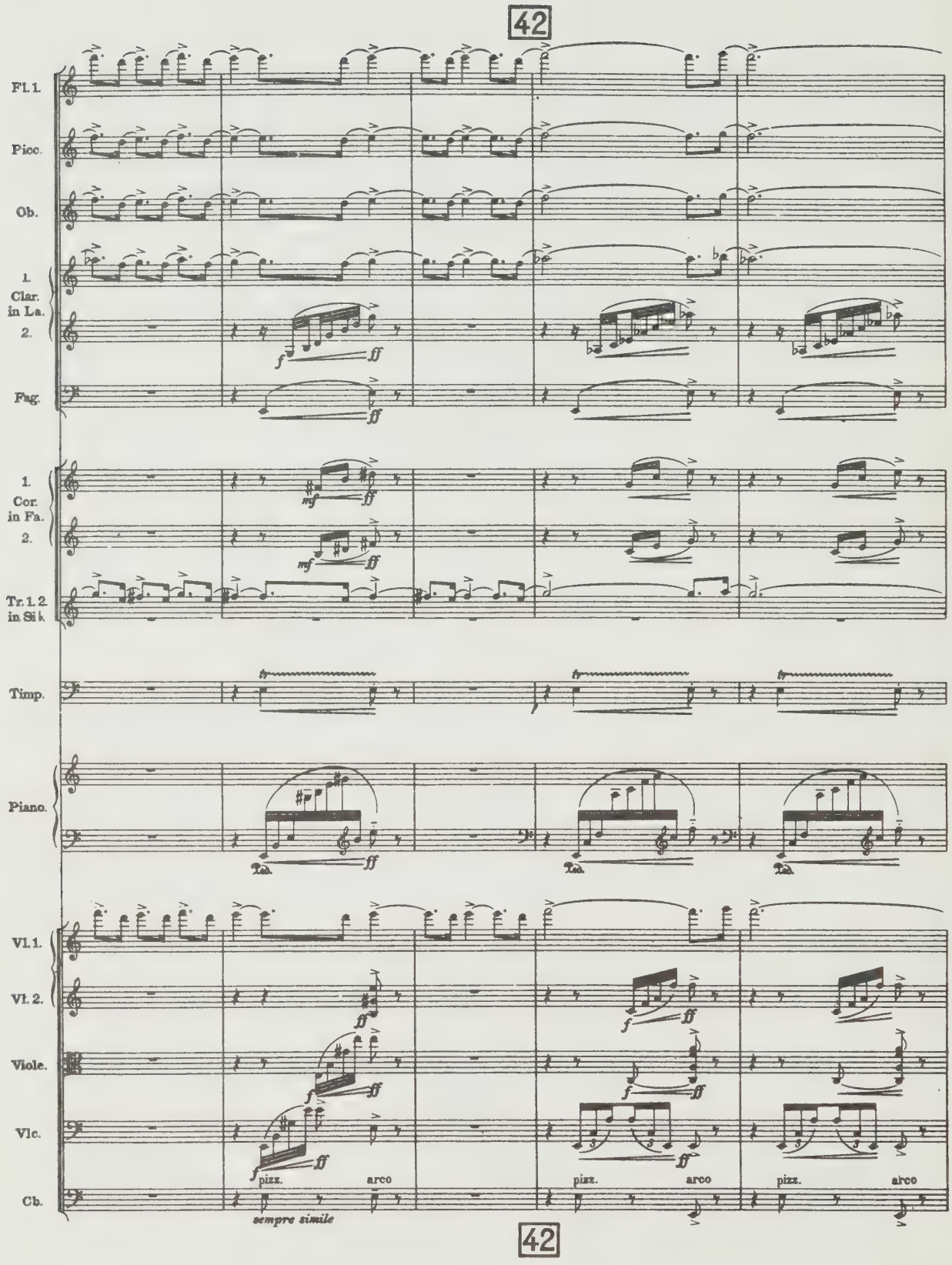

40
Fl.1.
1.
Clar in La.
2.
1
Cor. in Fa.
2.
Piano.
Voce.
negros que leal - can-sa-ron a ver! Mal - ha-ya er co - ra-son tris - te que en
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
sul ponticello
sul pont.
Ft. metá
sempre pizz.
40

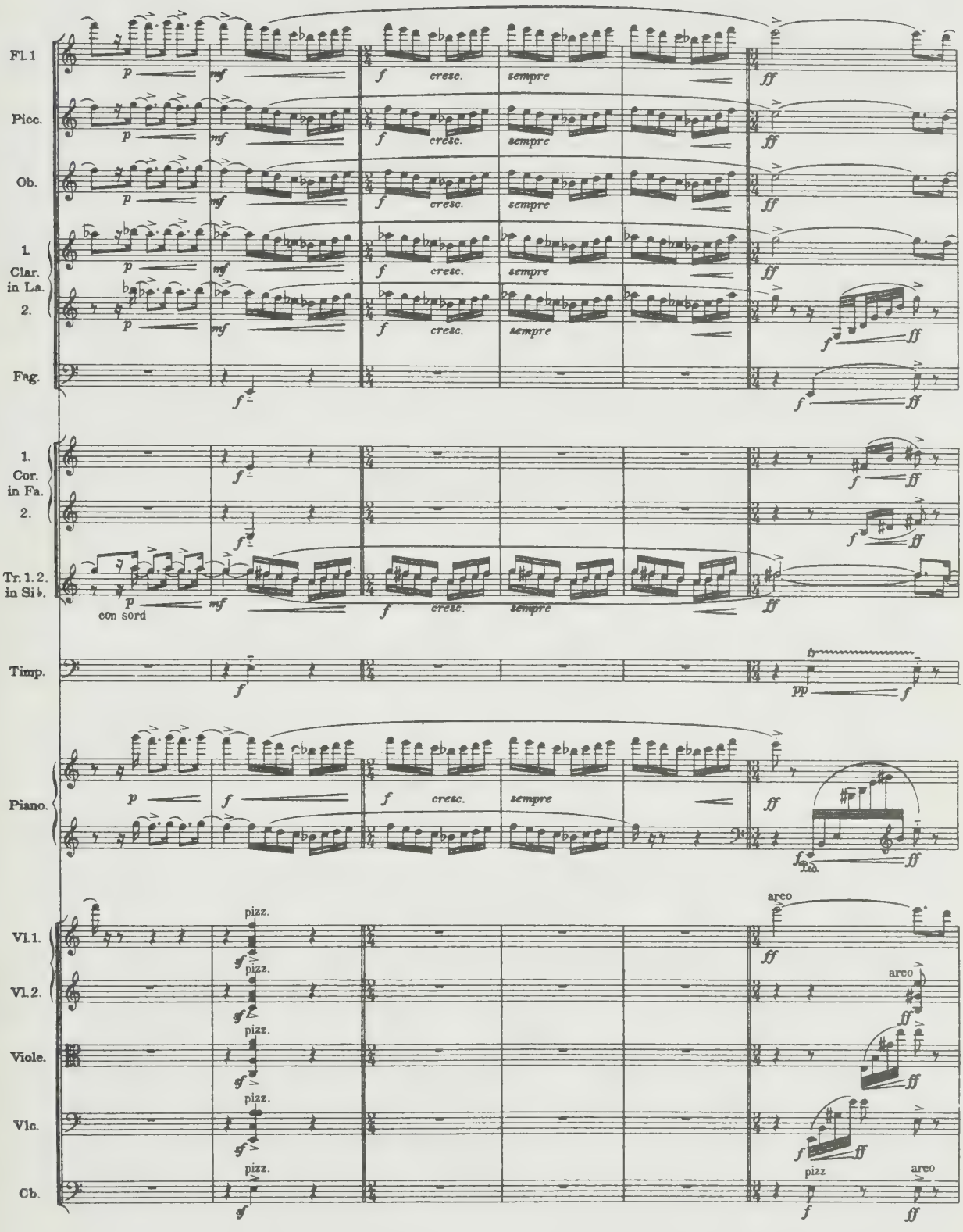

colla voce
Fl.1.
1.
Clar. in La.
2.
1.
Cor. in Fa.
2.
colla voce
Piano.
Voce.
poco rit.
morendo
su lla-ma - qui-sō ar - dél Lo mis - mo que er fue - gu fa-tuo se des - va-ne-ce er que -
colla voce
Vl.1.
Vl.2.
Viole.
Vlc.
Cb.
pizz.
pos. nat.
arco
pos.nat.
pizz.

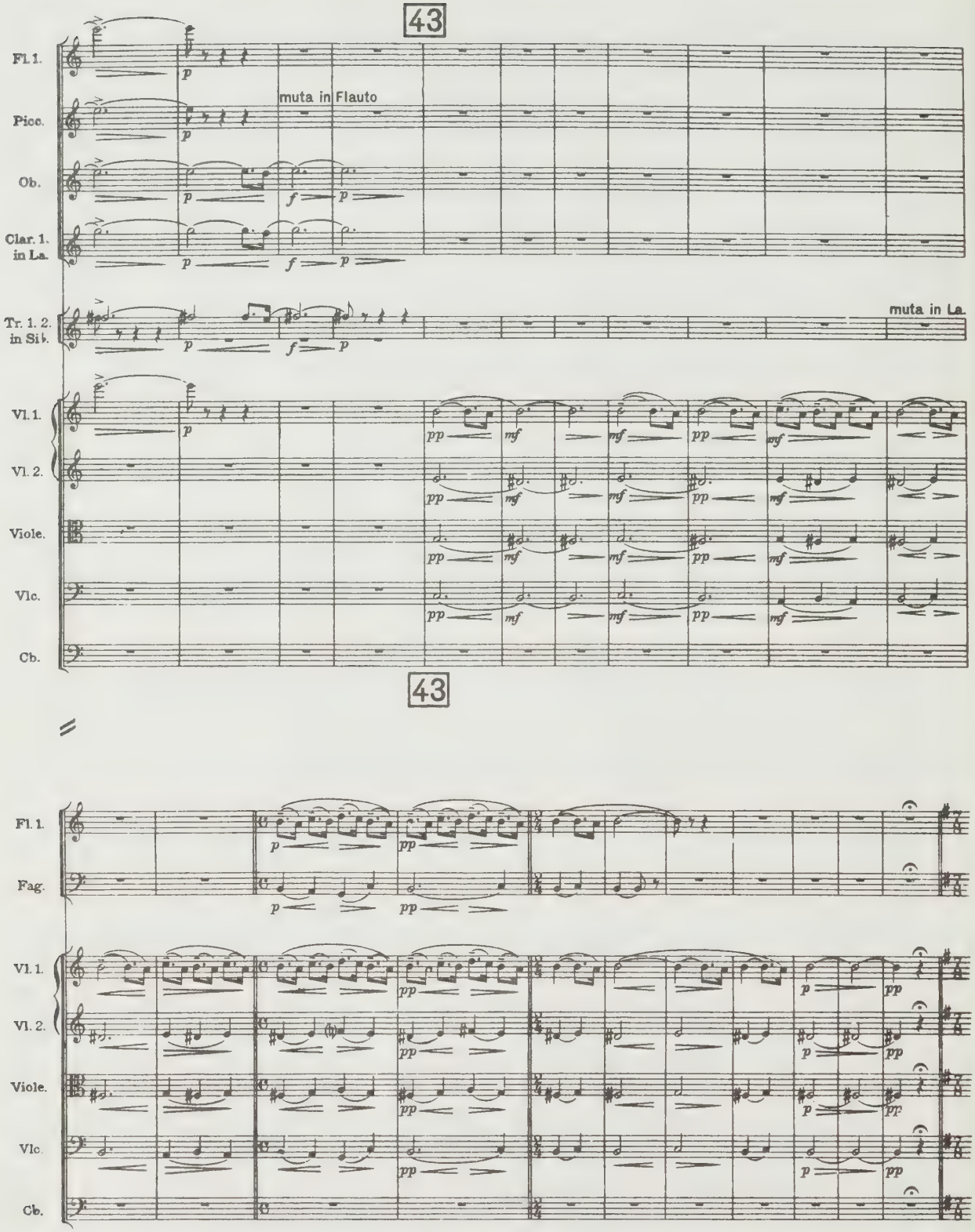

41
a tempo
Fl. 1.
1. Clar. in La. 2.
Solo
1. Cor. in Fa. 2.
a tempo
Piano.
una corda
2 Ped
a tempo
Voce.
a tempo
Vl. 1.
1 Solo
(arco)
gli altri
pizz.
Tutti div. in 2 parte
(arco)
Vl. 2.
1 Solo
gli altri
(pizz.)
Tutti div. in 2 parte
Viole.
1 Sola
Le altre
arco
Tutti div. in 2 parte
pizz.
Vlc.
arco
pizz.
Cb.
div.
arco
(pizz.)
unis pizz.
div.
(sempre pizz.)
ppp arco
41

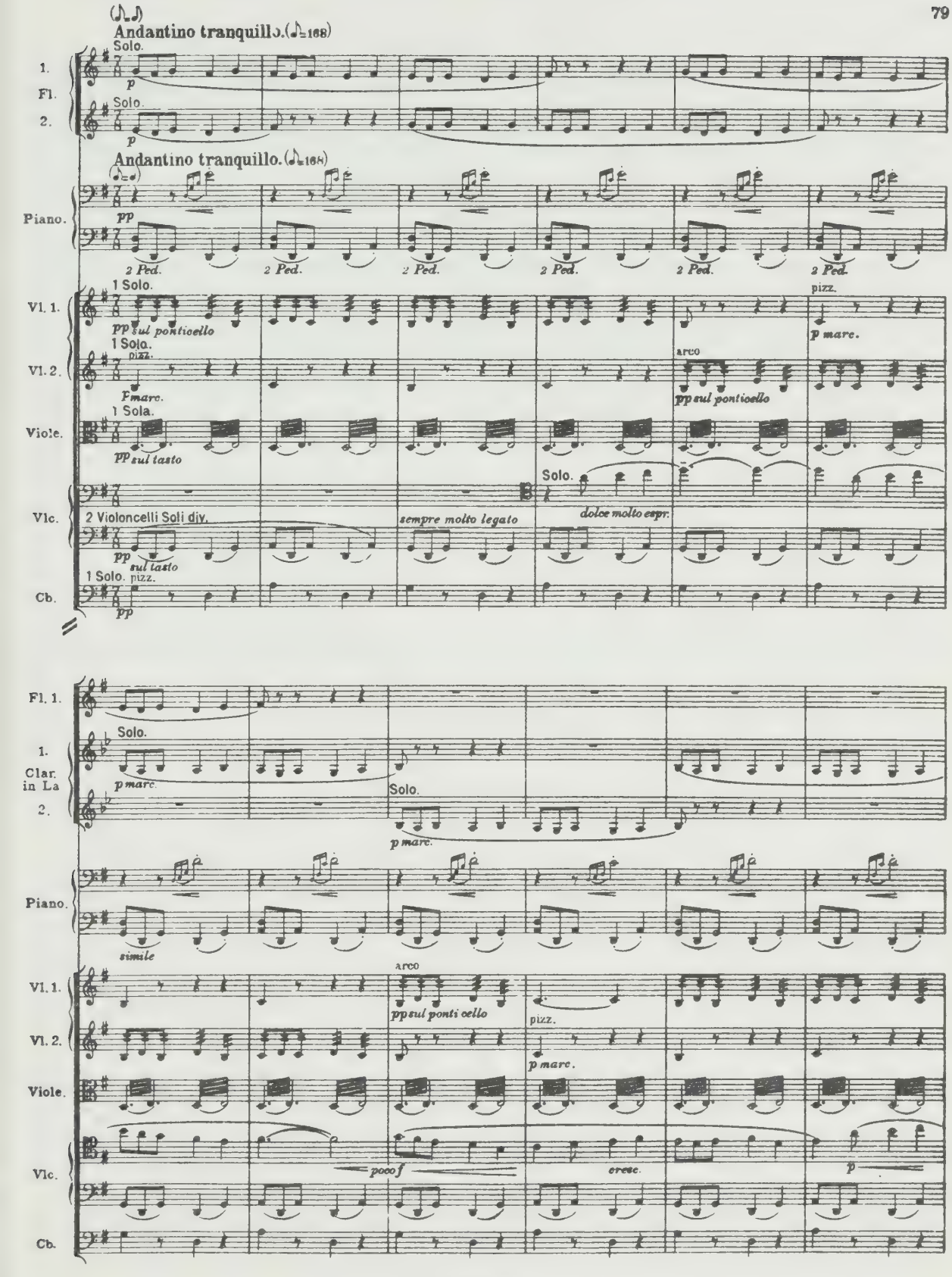
Pantomime. Pantomima.

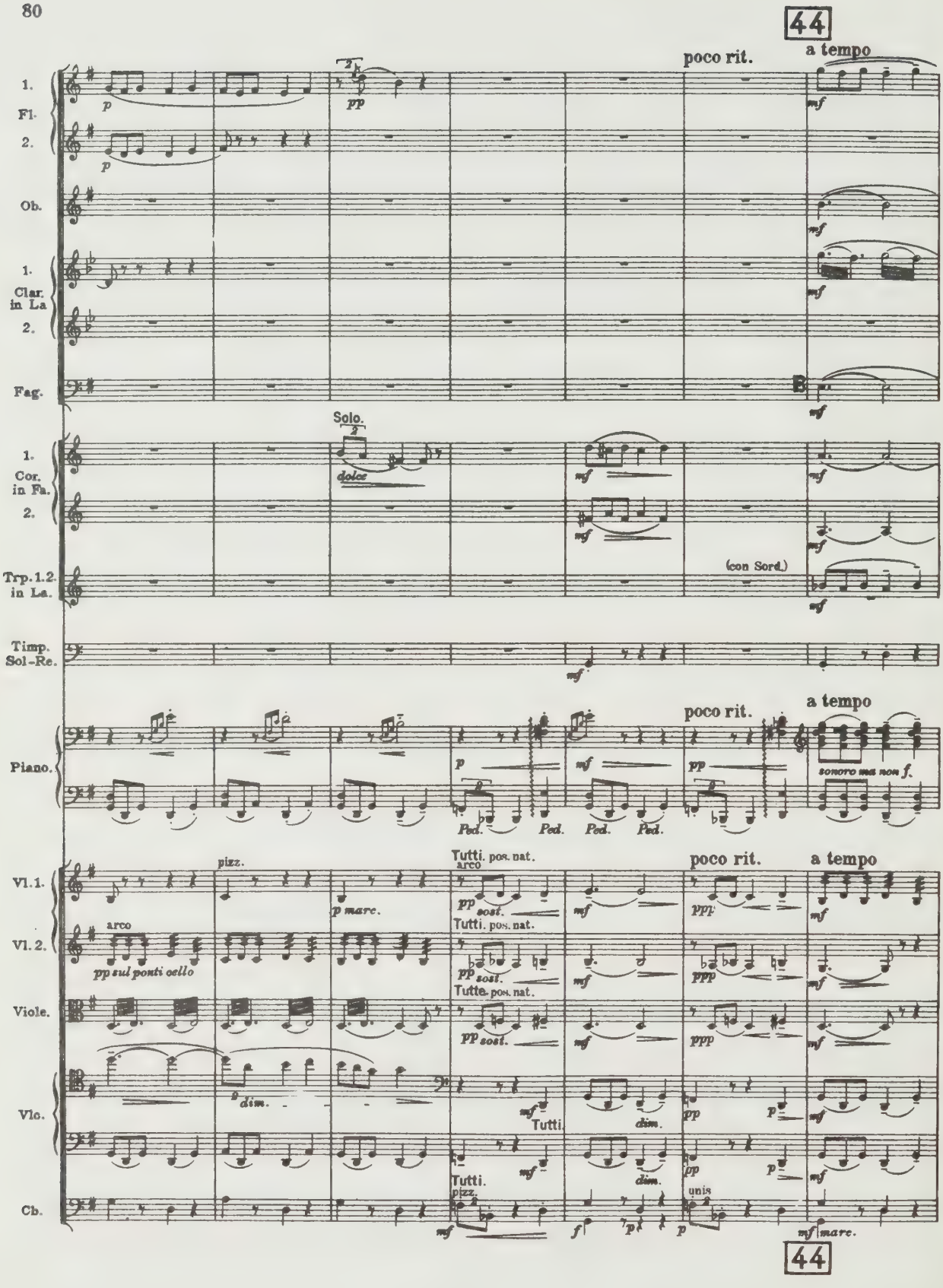


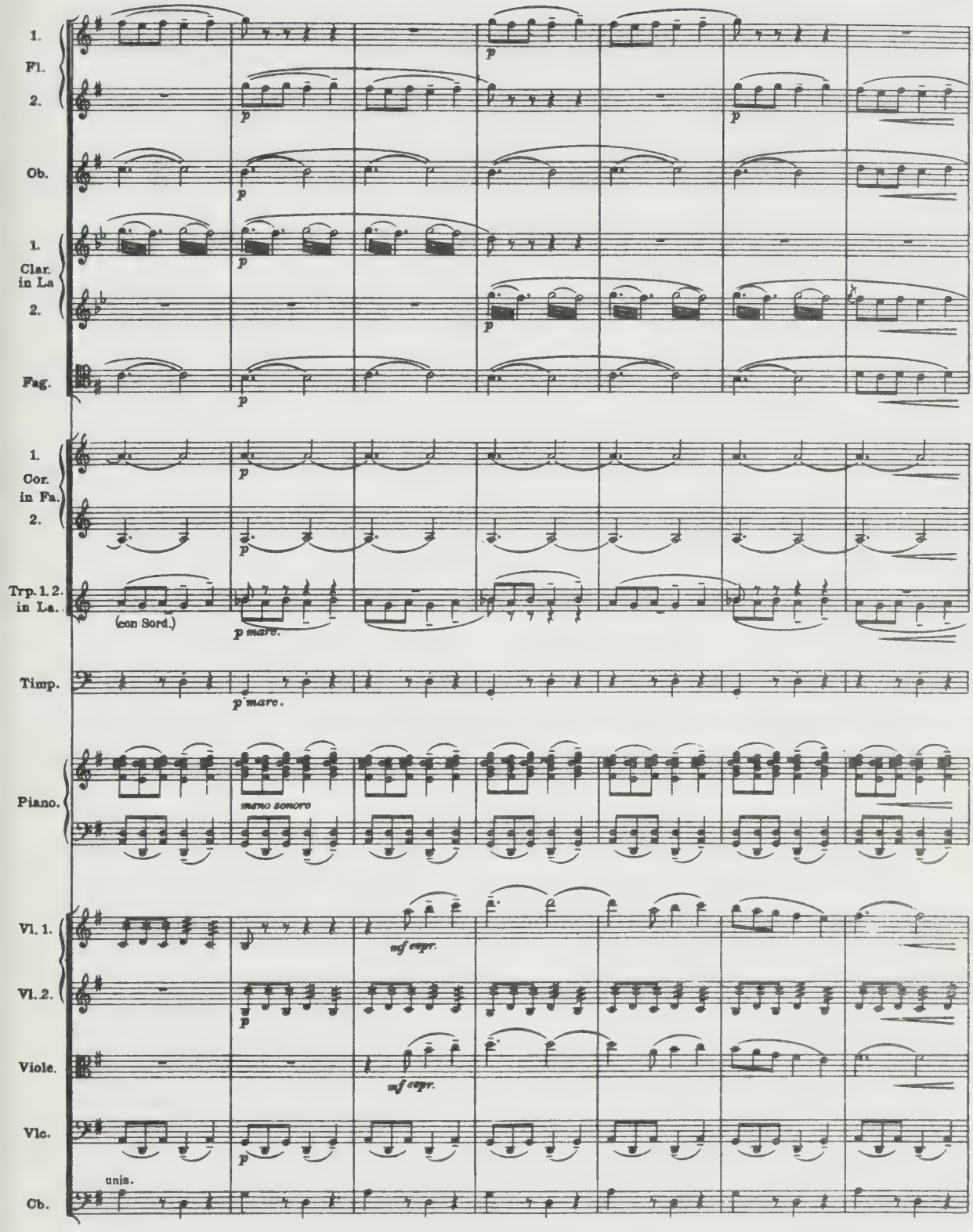

42
Fl. 1.
Picc.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in Si ♭.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
f
ff
mf
tr
Ped.
pizz.
arco
sempre simile
42

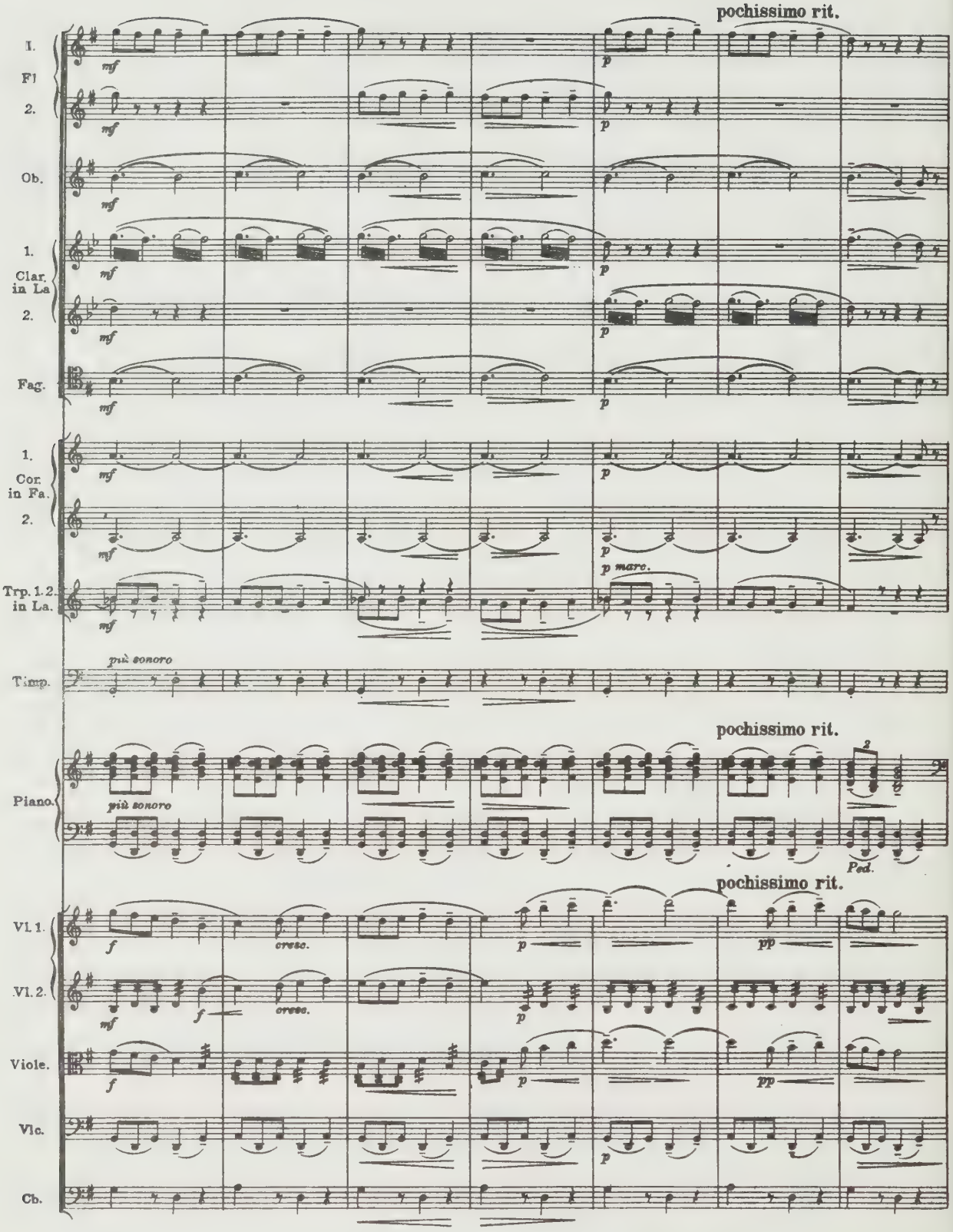

Fl. 1
Picc.
Ob.
1. Clar. in La. 2.
Fag.
1. Cor. in Fa. 2.
Tr. 1. 2. in Si♭.
con sord
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pizz.
arco
cresc.
sempre

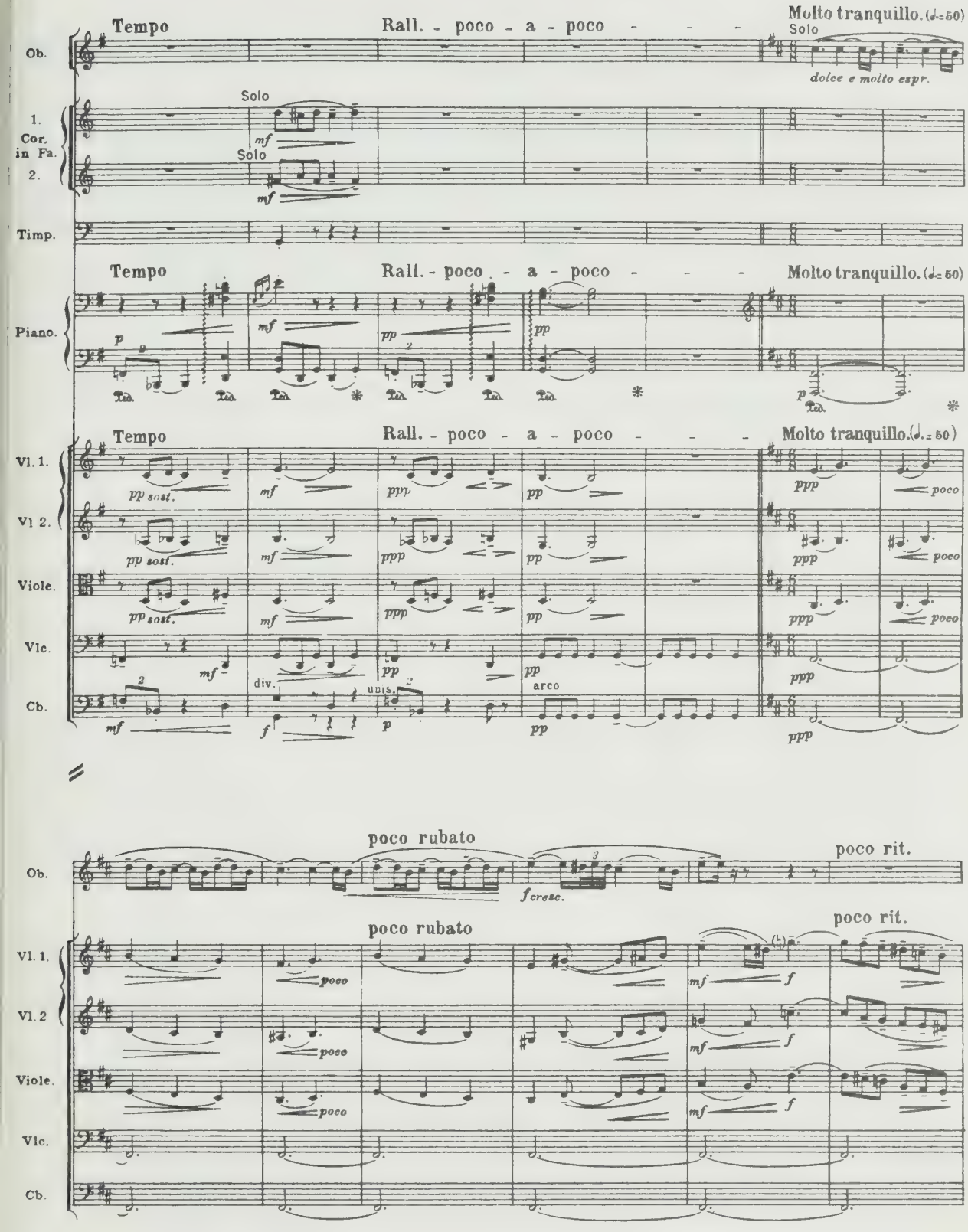

43
Fl. 1.
Picc.
Ob.
Clar. 1. in La.
muta in Flauto
Tr. 1. 2. in Si♭.
muta in La.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
43
Fl. 1.
Fag.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.

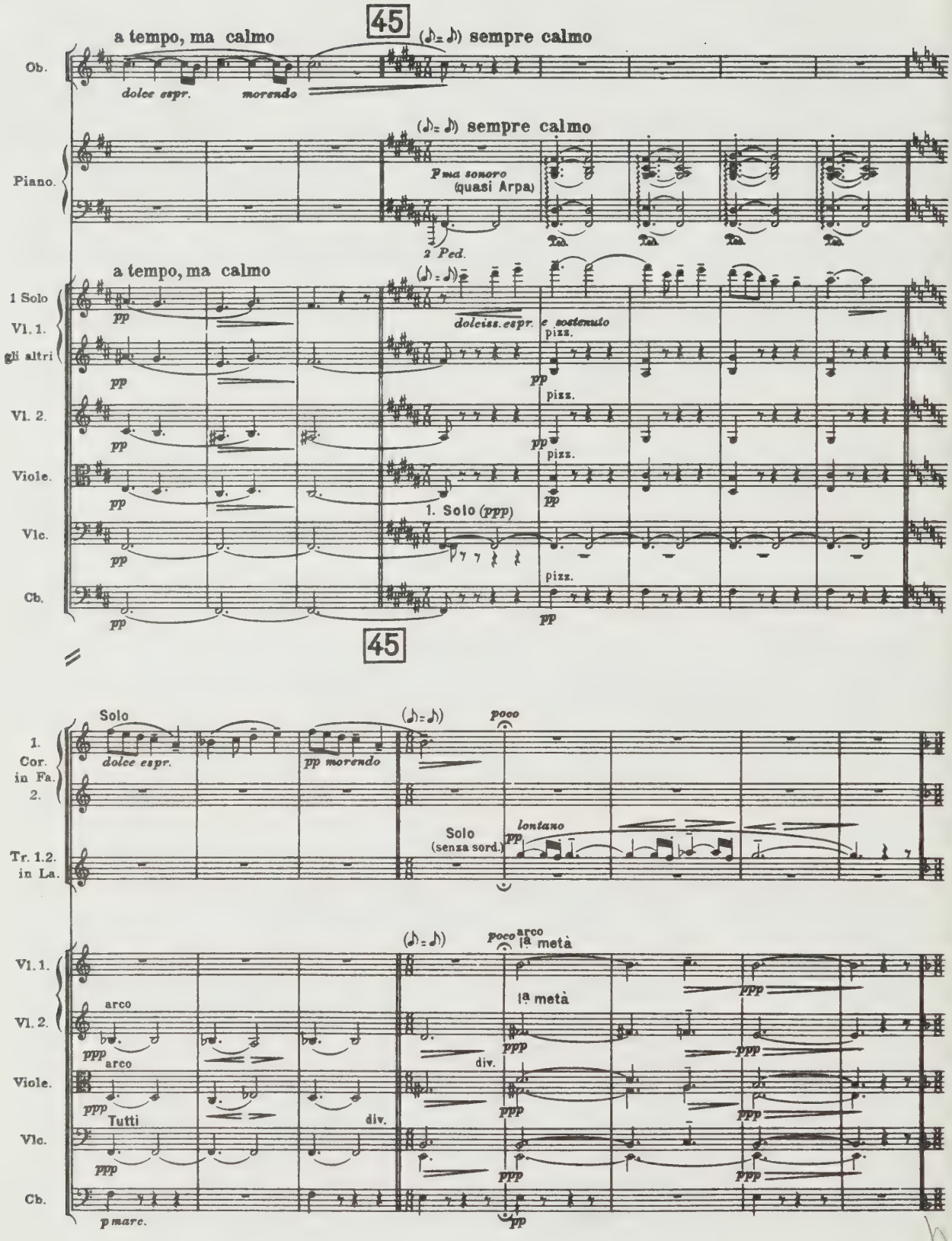

Andantino tranquillo.(♩=168)
Solo.
1. Fl.
2.
p
Andantino tranquillo.(♩=168)
Piano.
pp
2 Ped.
1 Solo.
Vl. 1.
pp sul ponticello
pizz.
Vl. 2.
p marc.
arco
Viole.
pp sul tasto
Solo.
Vlc.
2 Violoncelli Soli div.
sempre molto legato
dolce molto espr.
1 Solo. pizz.
Cb.
Fl. 1.
1. Clar. in La 2.
p marc.
simile
Vl. 1.
pp sul ponti cello
Vl. 2.
Viole.
Vlc.
poco f
cresc.
Cb.


44
poco rit.
a tempo
1. Fl.
2.
Ob.
1. Clar. in La
2.
Fag.
Solo.
dolce
1. Cor. in Fa.
2.
Trp. 1. 2. in La.
(con Sord.)
Timp. Sol-Re.
Piano.
Ped.
sonoro ma non f.
Vl. 1.
pizz.
arco
pp sul ponti cello
p marc.
Tutti. pos. nat.
pp sost.
Tutte. pos. nat.
Vl. 2.
Viole.
Vlc.
Cb.
dim.
Tutti.
unis
mf marc.

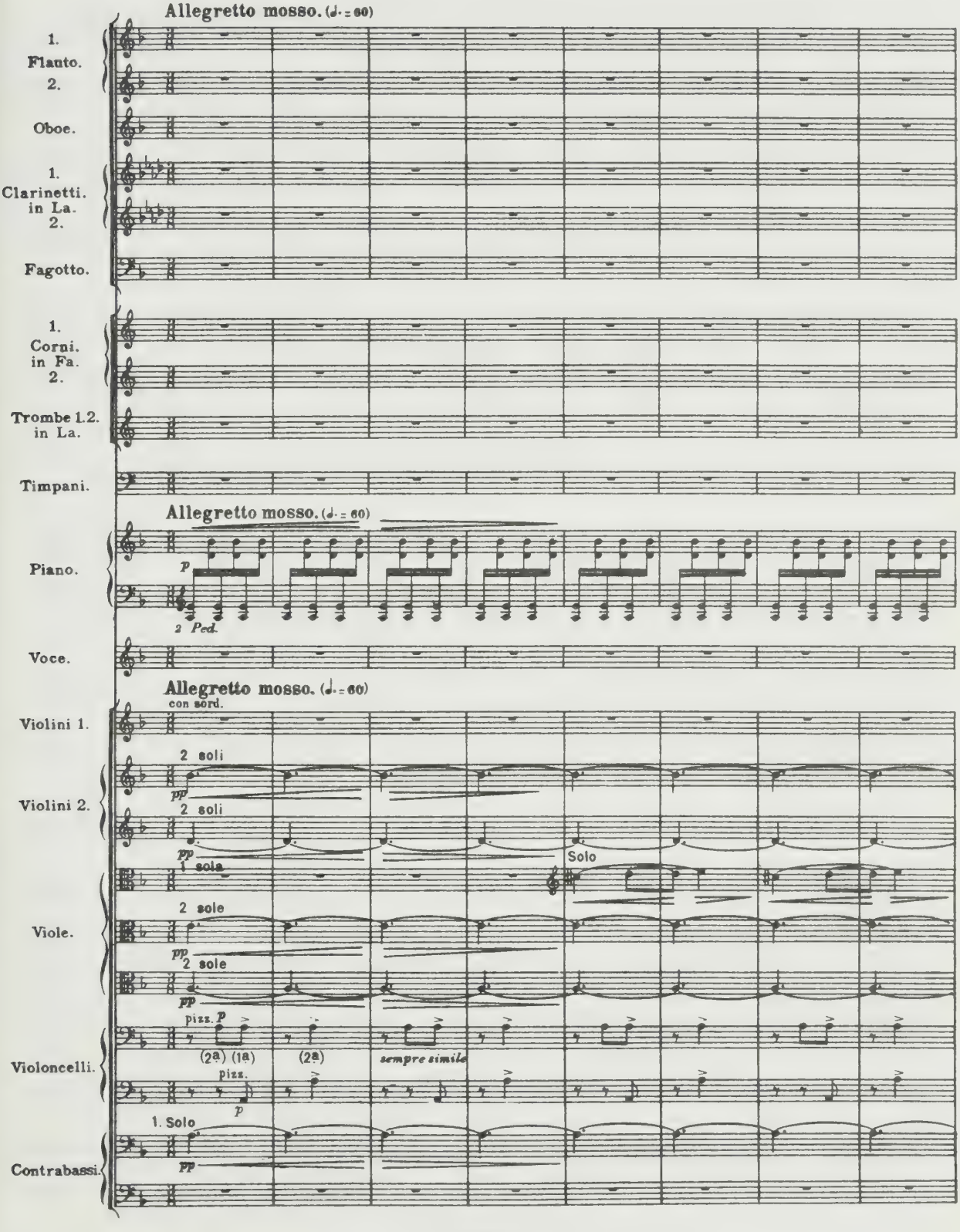

1.
Fl.
2.
Ob.
1.
Clar. in La
2.
Fag.
1.
Cor. in Fa.
2.
Trp. 1. 2. in La.
(con Sord.)
Timp.
Piano.
meno sonoro
Vl. 1.
Vl. 2.
Viole.
Vlc.
unis.
Cb.

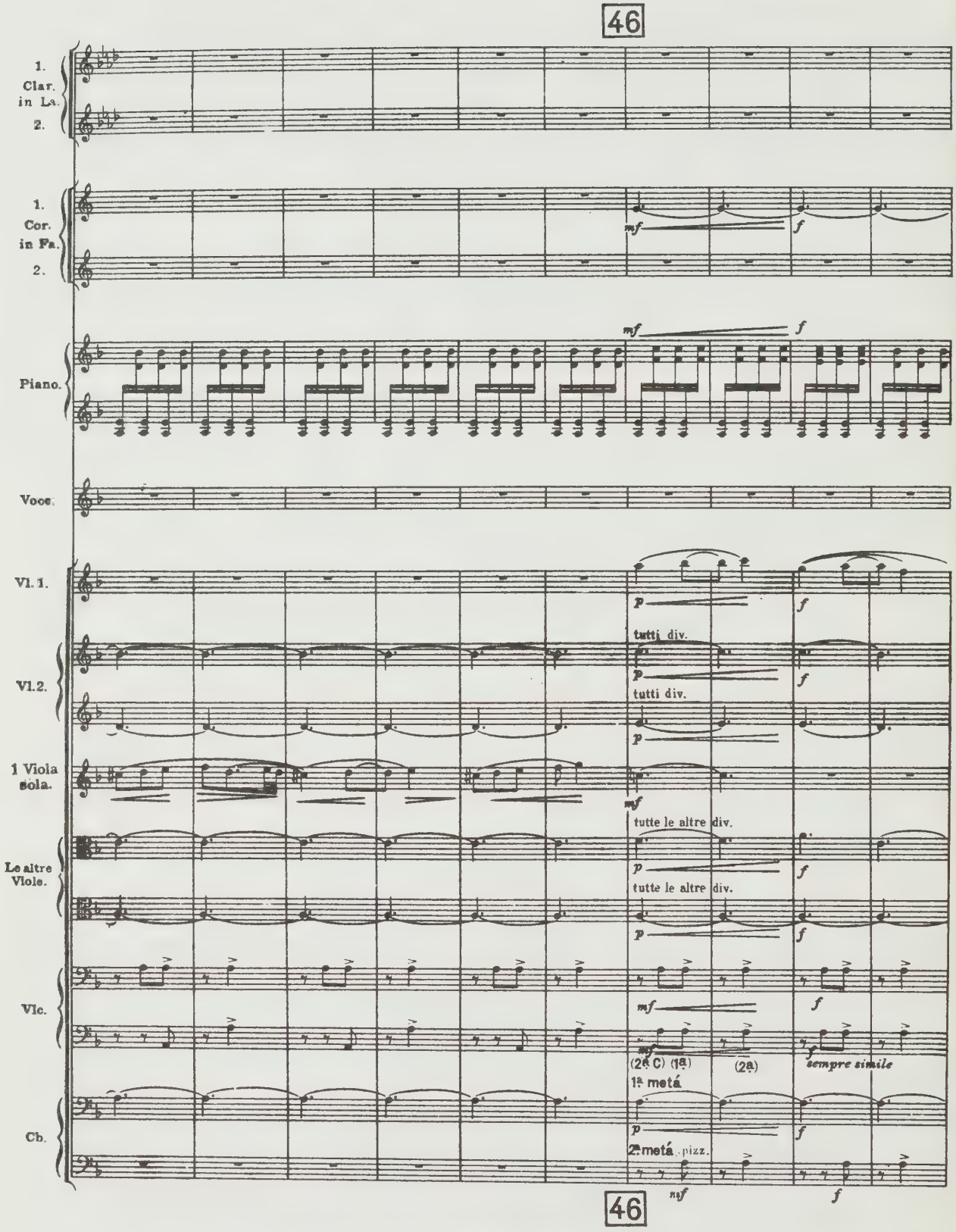

pochissimo rit.
1.
Fl
2.
Ob.
1.
Clar. in La
2.
Fag.
1.
Cor. in Fa.
2.
Trp. 1.2. in La.
Timp.
più sonoro
pochissimo rit.
Piano.
più sonoro
Ped.
pochissimo rit.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
cresc.
p mare.

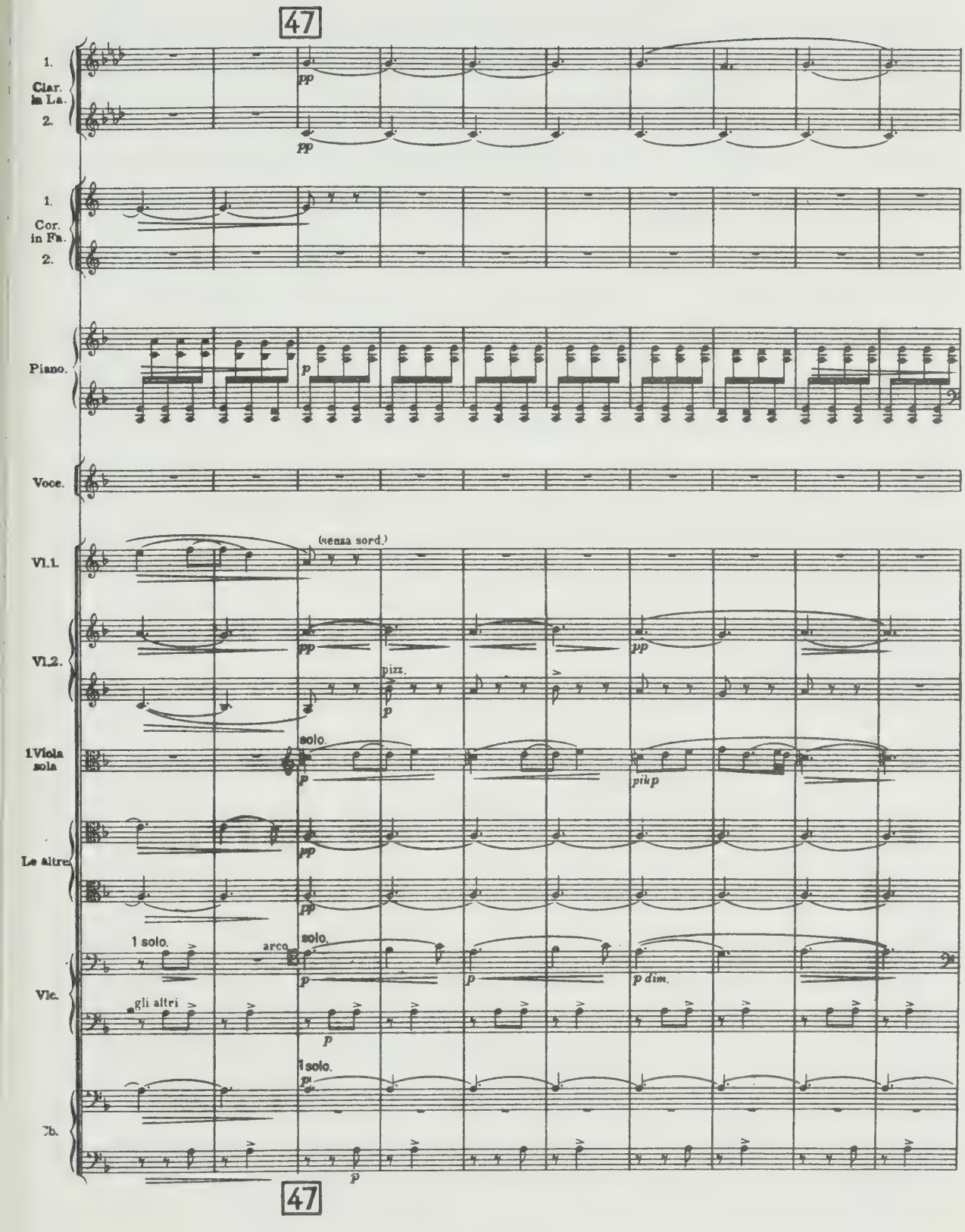

Tempo
Rall. - poco - a - poco - - -
Molto tranquillo. (♩= 50)
Ob.
Solo
dolce e molto espr.
1. Cor. in Fa.
2.
Solo
Solo
mf
mf
Timp.
Piano.
p
mf
pp
pp
p
Vl. 1.
Vl 2.
Viole.
Vlc.
Cb.
pp sost.
mf
ppp
pp
ppp
poco
div.
unis.
arco
f
p
poco rubato
poco rit.
f cresc.
poco
mf
f

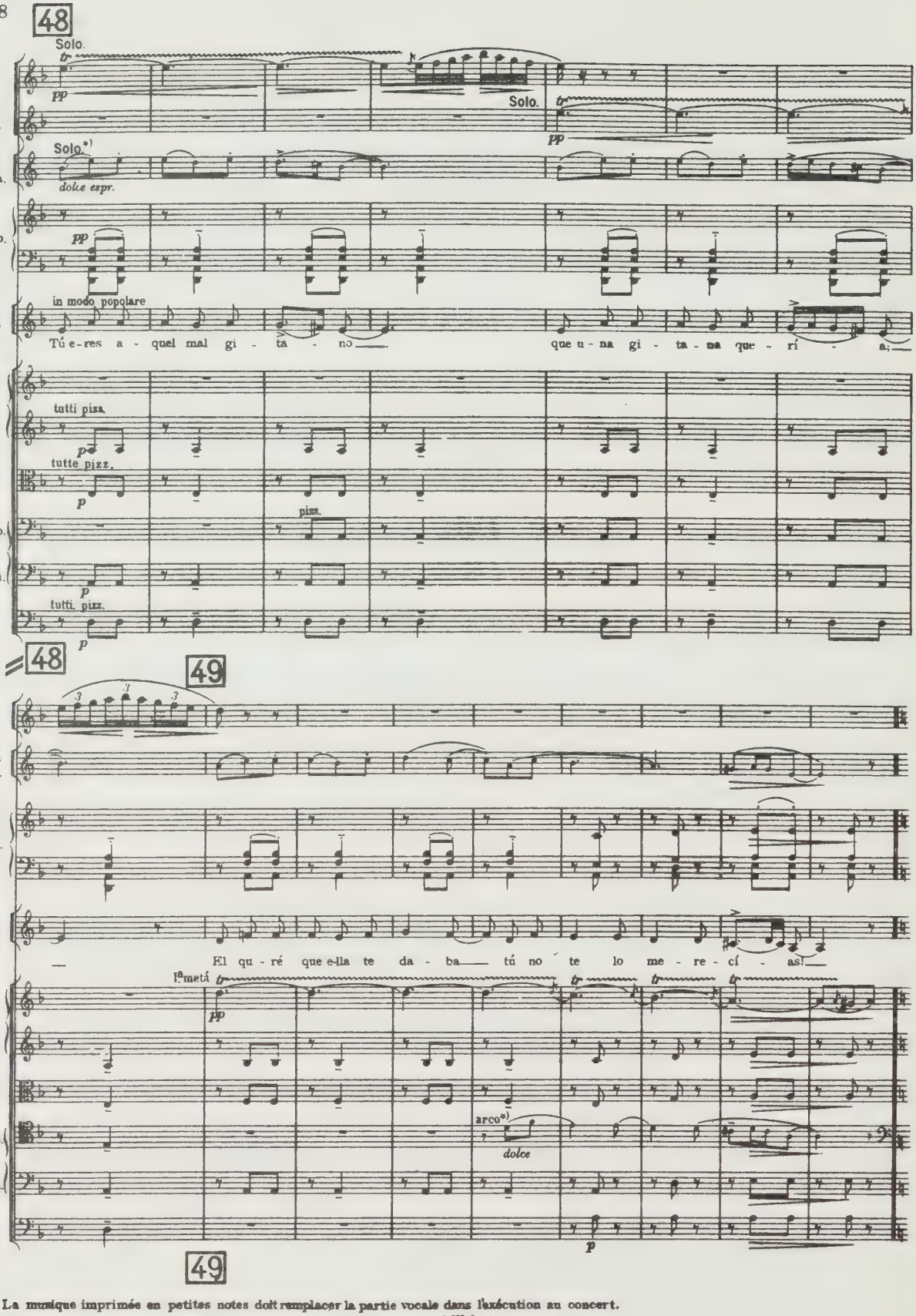

45
a tempo, ma calmo
(♪.= ♪) sempre calmo
Ob.
dolce espr.
morendo
(♪.= ♪) sempre calmo
Piano.
P ma sonoro
(quasi Arpa)
2 Ped.
a tempo, ma calmo
(♪.= ♪)
1 Solo
Vl. 1.
gli altri
Vl. 2.
Viole.
Vlc.
Cb.
pp
dolciss. espr.
e sostenuto
pizz.
1. Solo (ppp)
45
Solo
dolce espr.
pp morendo
(♪.= ♪)
poco
1.
Cor.
in Fa.
2.
Tr. 1.2.
in La.
Solo
(senza sord.)
lontano
pp
(♪.= ♪)
poco
arco
la metà
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
arco
Tutti
div.
ppp
p marc.

Danza del Juego de Amor. Danse du Jeu d'Amour.

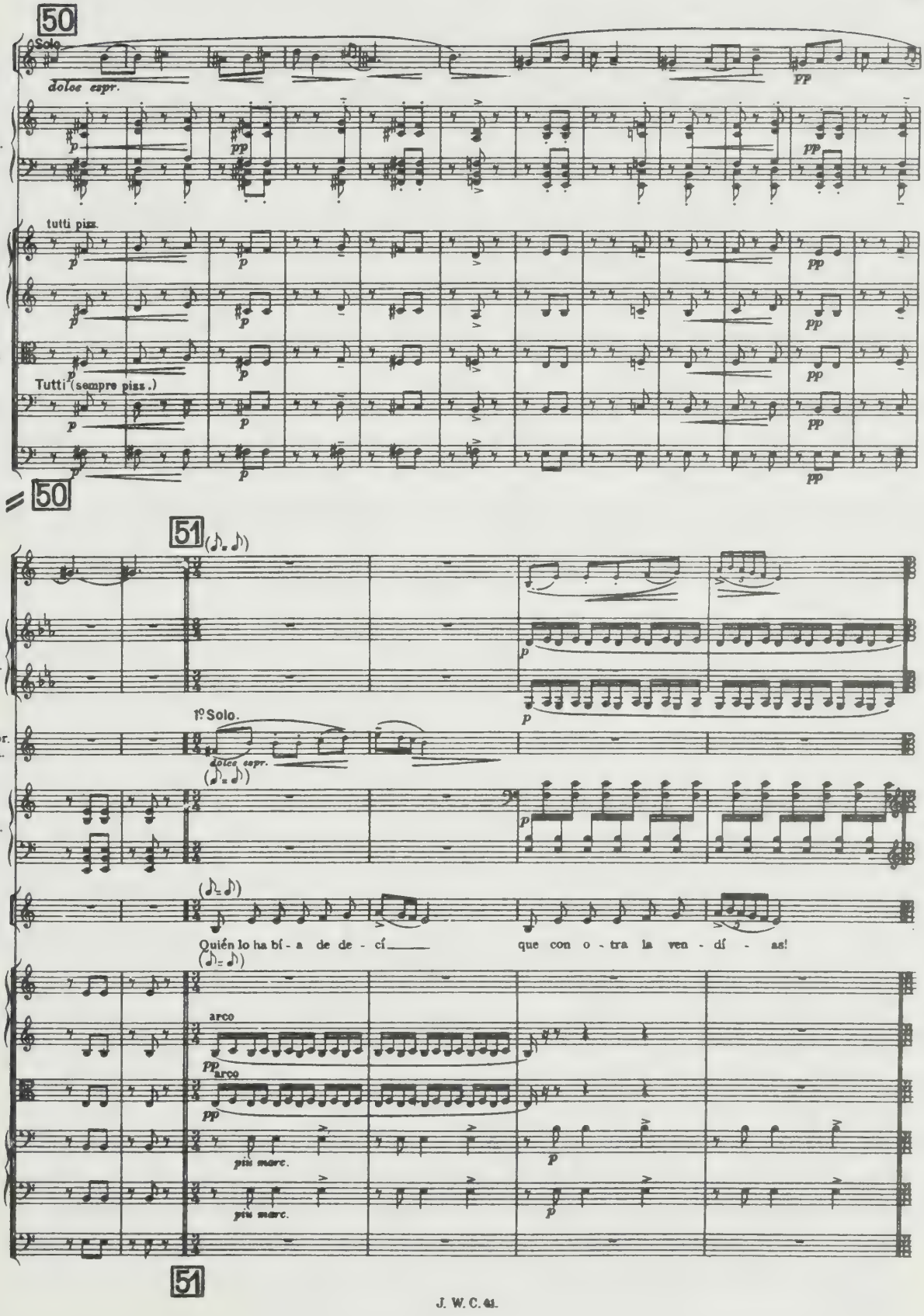


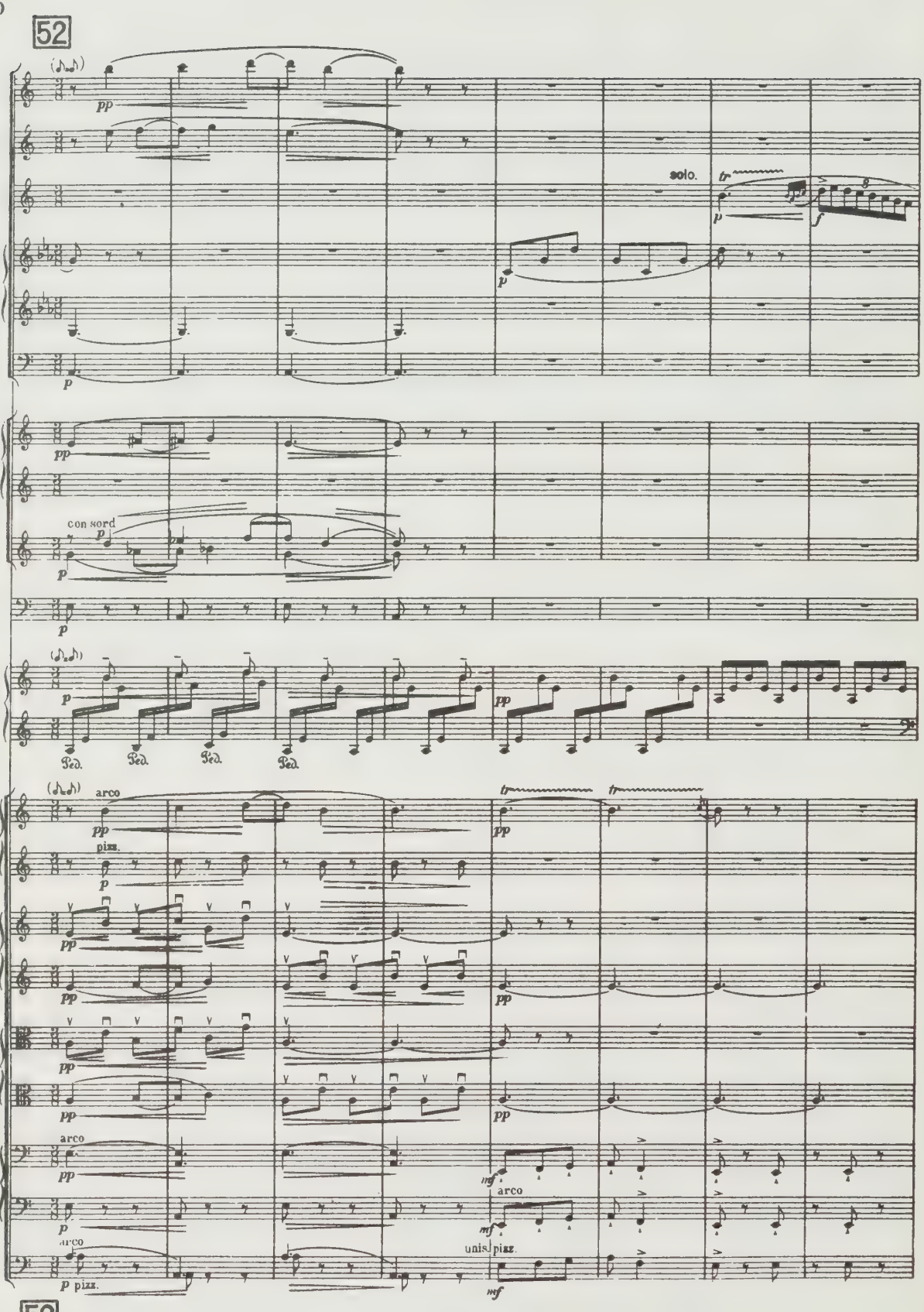

46
1. Clar. in La. 2.
1. Cor. in Fa. 2.
mf
f
Piano.
Voce.
Vl. 1.
Vl. 2.
1 Viola sola.
Le altre Viole.
Vlc.
Cb.
p
tutti div.
tutte le altre div.
(2ª C) (1ª)
(2ª)
sempre simile
1ª metá
2ª metá
pizz.
nf
46

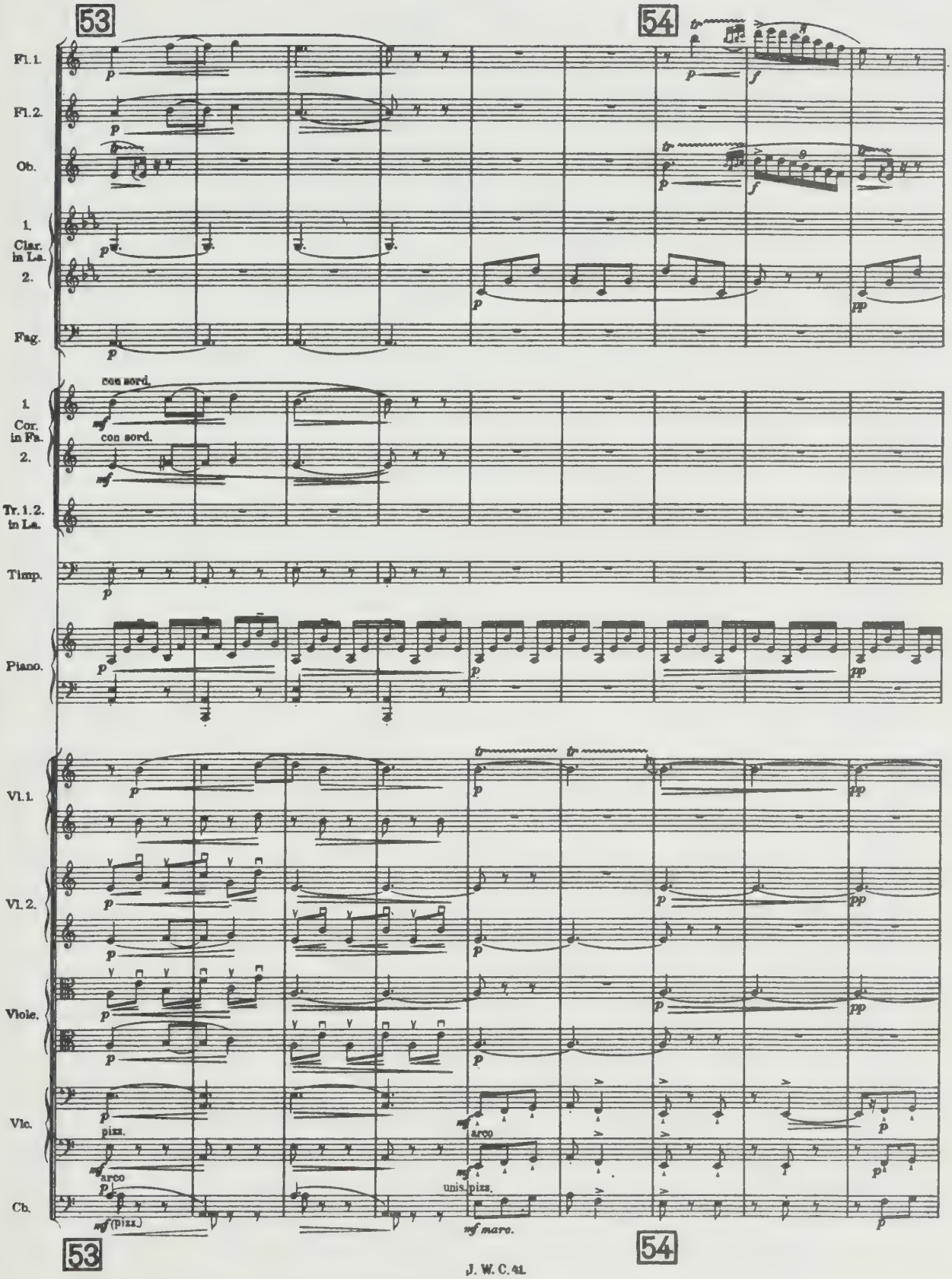

47
1.
Clar.
in La.
2.
pp
pp
1.
Cor.
in Fa.
2.
Piano.
p
Voce.
(senza sord.)
Vl.1.
pp
Vl.2.
pizz.
p
pp
1 Viola
sola
solo.
p
più p
Le altre
pp
pp
1 solo.
arco
solo.
p
p
p dim.
Vlc.
gli altri
p
1 solo.
p
Cb.
p
47

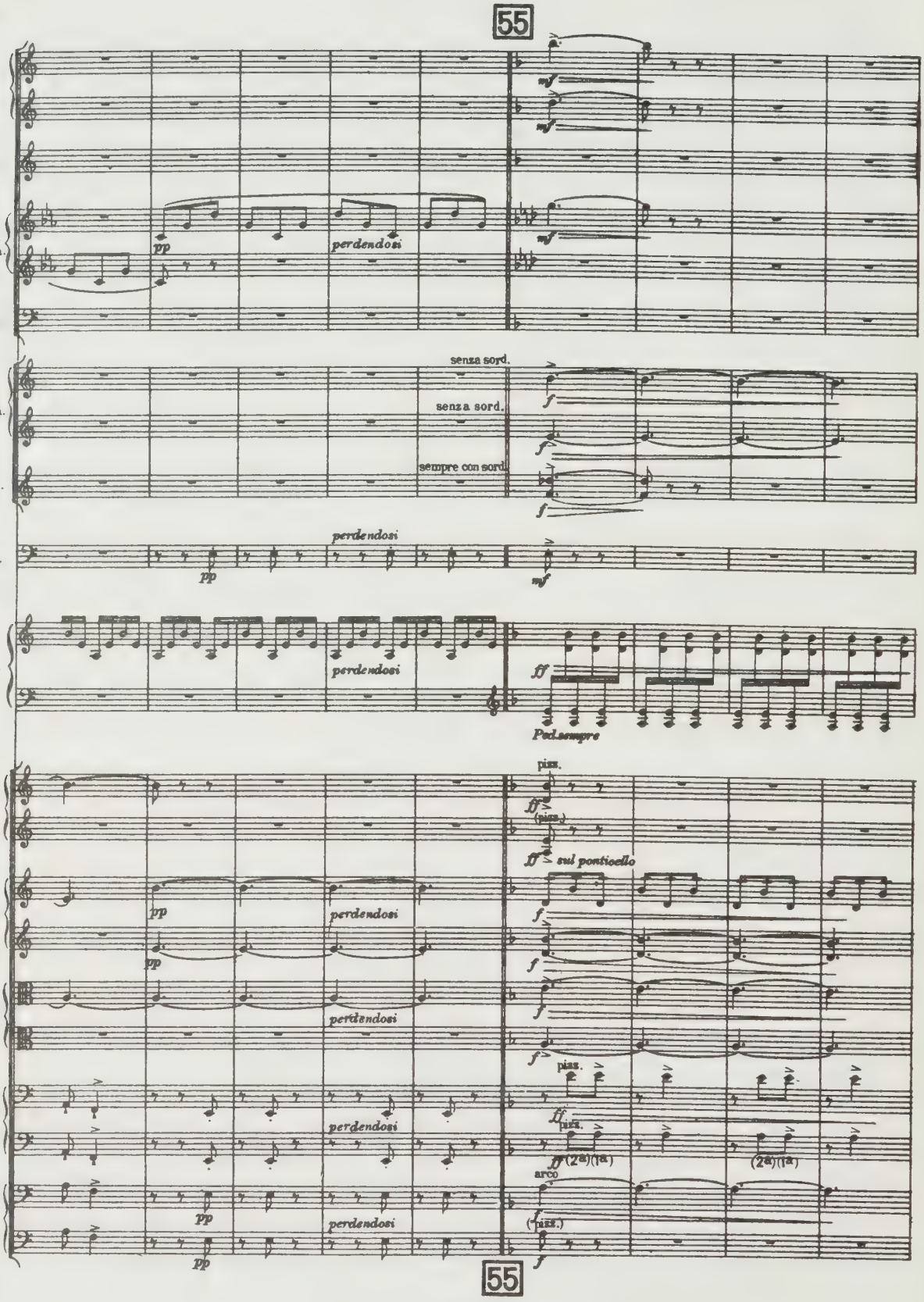


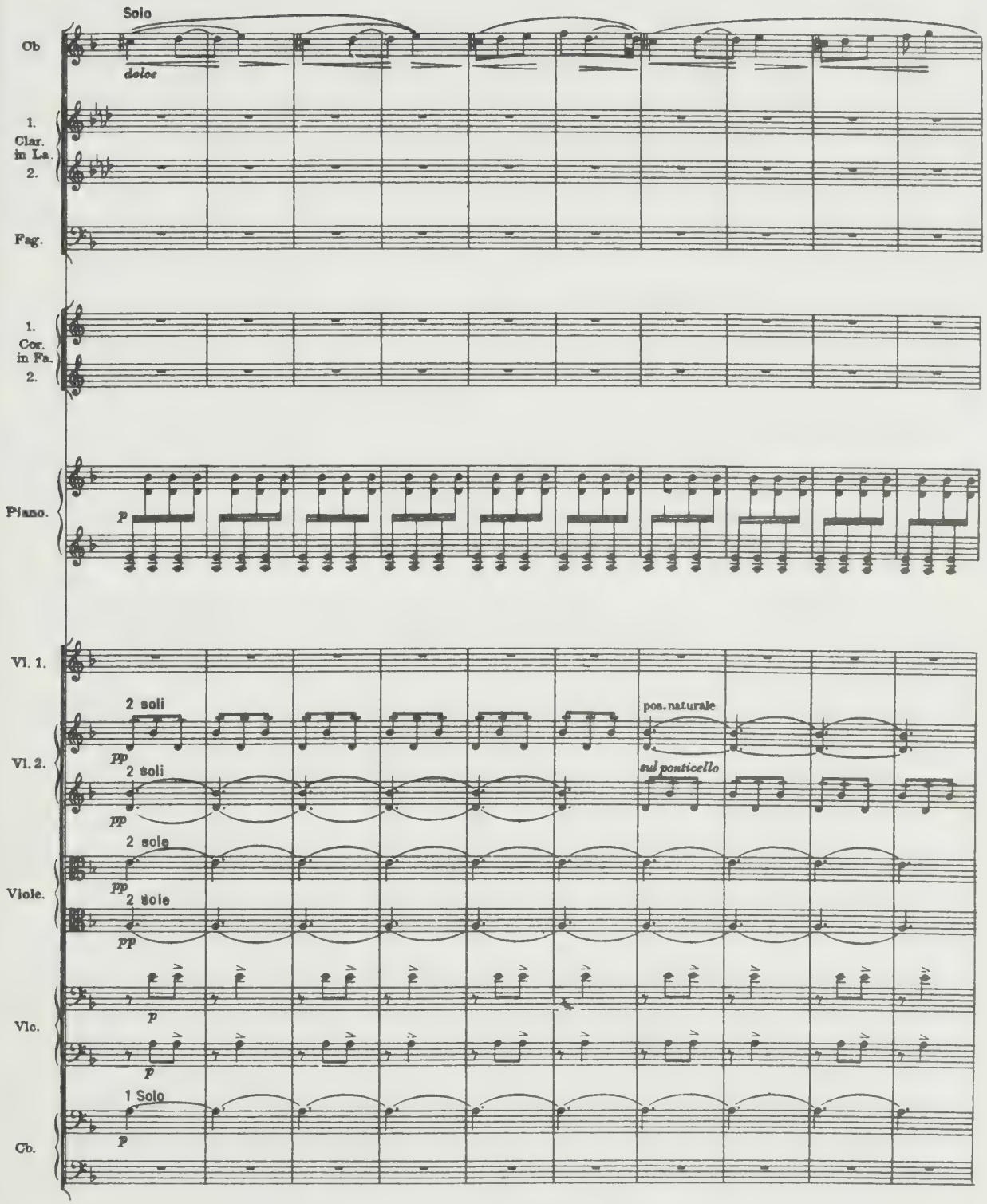
*) La musique imprimée en petites notes doit remplacer la partie vocale dans l'exécution au concert.

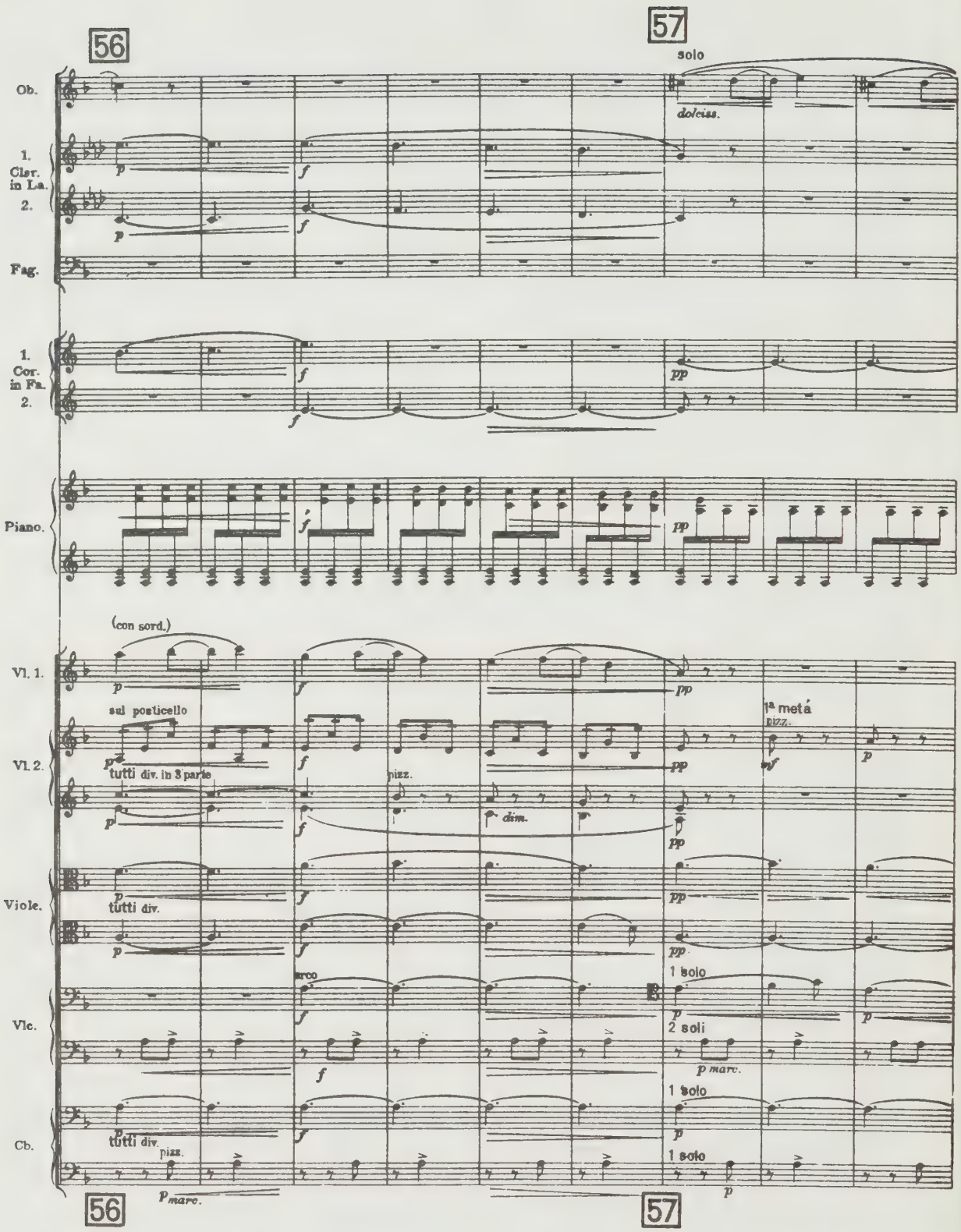

50
Ob.
Solo
dolce espr.
Piano.
tutti pizz.
Vl.1.
Vl.2.
Viole.
Tutti (sempre pizz.)
Vlc.
Cb.
50
51
Ob.
1. Clar. in La. 2.
1º Solo.
1. 2. Cor. in Fa.
dolce espr.
Piano.
Voce.
Quién lo ha bí - a de de - cí
que con o - tra la ven - dí - as!
Vl. 1.
Vl. 2.
arco
Viol.
arco
Vlc.
più marc.
più marc.
Cb.
51

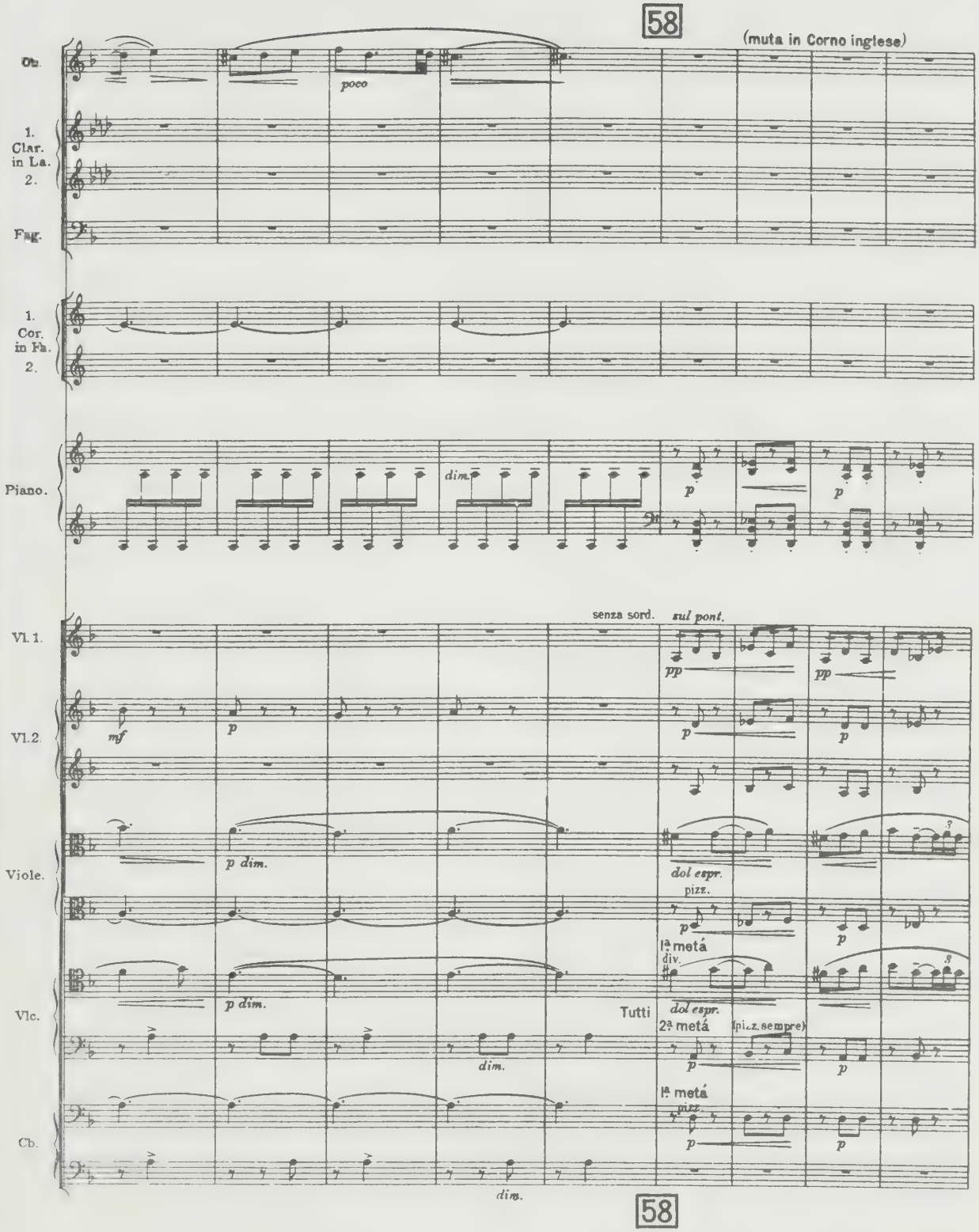

52
Fl.1.
Fl.2.
Ob.
1. Clar. in La.
2.
Fag.
solo.
1. Cor. in Fa.
2.
con sord.
Tr.1.2.
Timp.
Piano.
Ped.
Vl.1.
arco
pizz.
Vl.2.
Viole.
Vlc.
Cb.
unis.
52

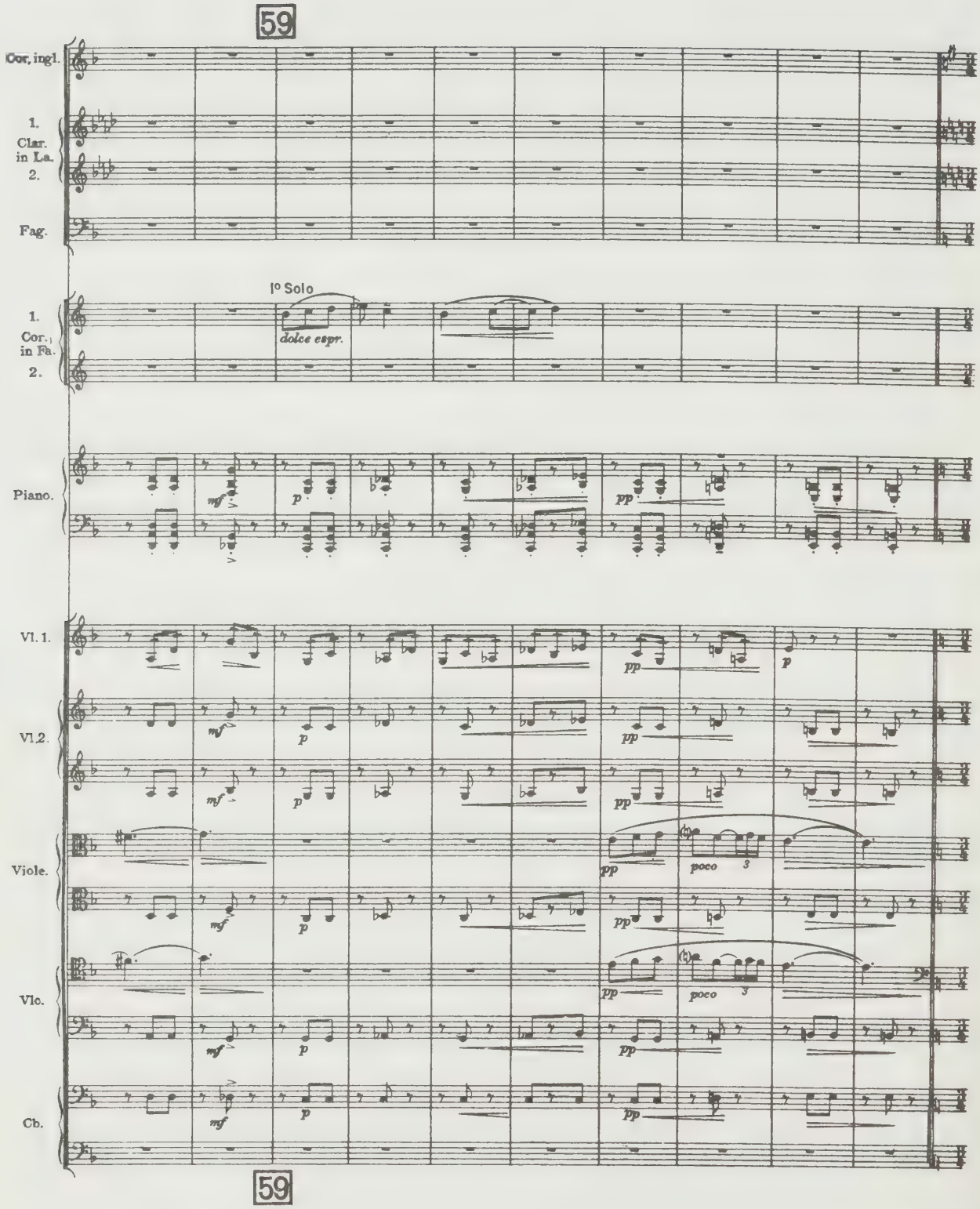

53
54
Fl. 1.
Fl. 2.
Ob.
1.
Clar. in La.
2.
Fag.
con sord.
1.
Cor. in Fa.
con sord.
2.
Tr. 1. 2. in La.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
pizz.
arco
Cb.
arco
unis. pizz.
53
54

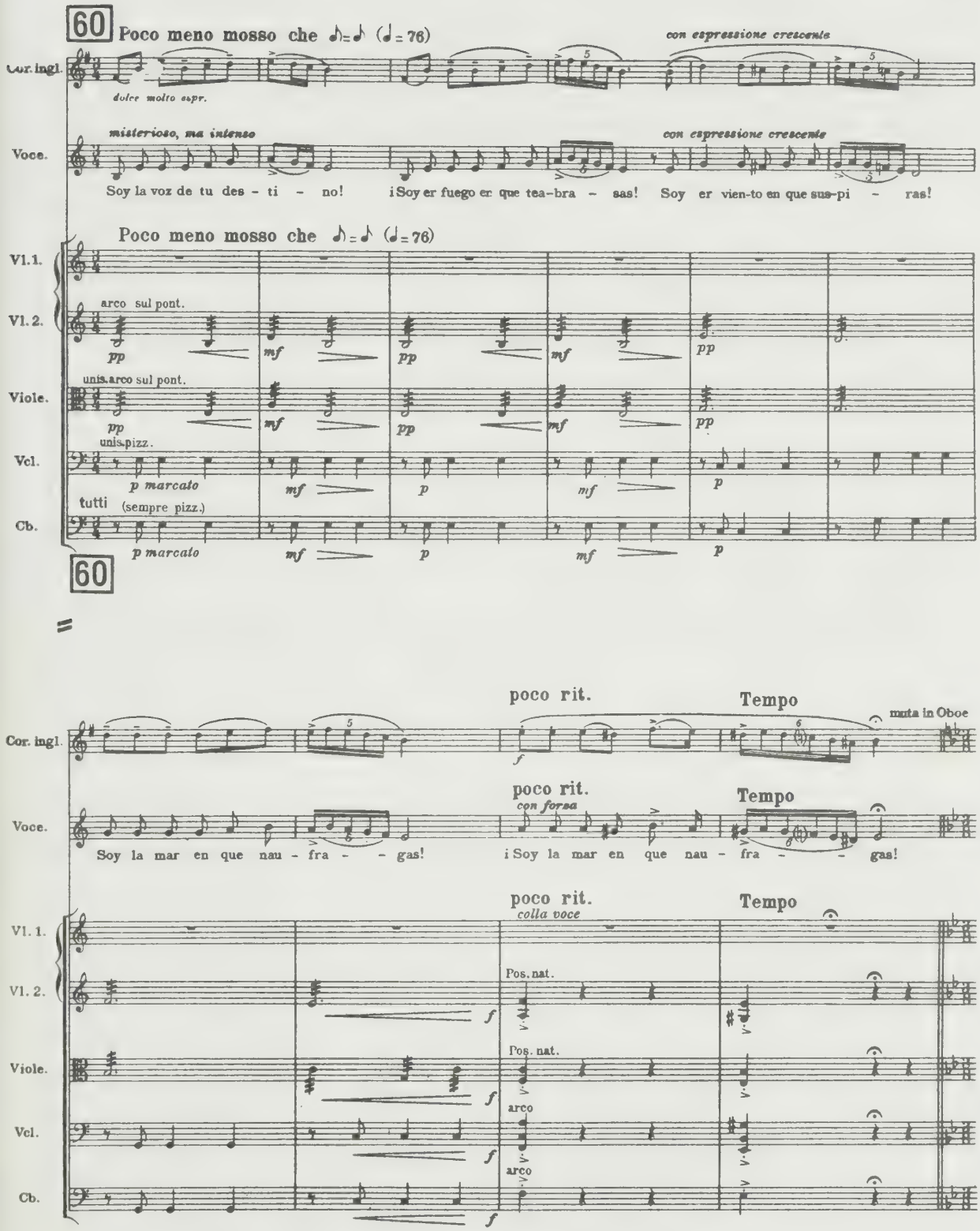

55
1. Fl. 2.
Ob.
1. Clar. in La. 2.
Fag.
1. Cor. in Fa. 2.
Tr. 1. 2. in La
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
pp
perdendosi
mf
senza sord.
sempre con sord.
f
ff
Ped. sempre
piss.
(piss.)
sul pontioello
(2a)(1a)
arco
55

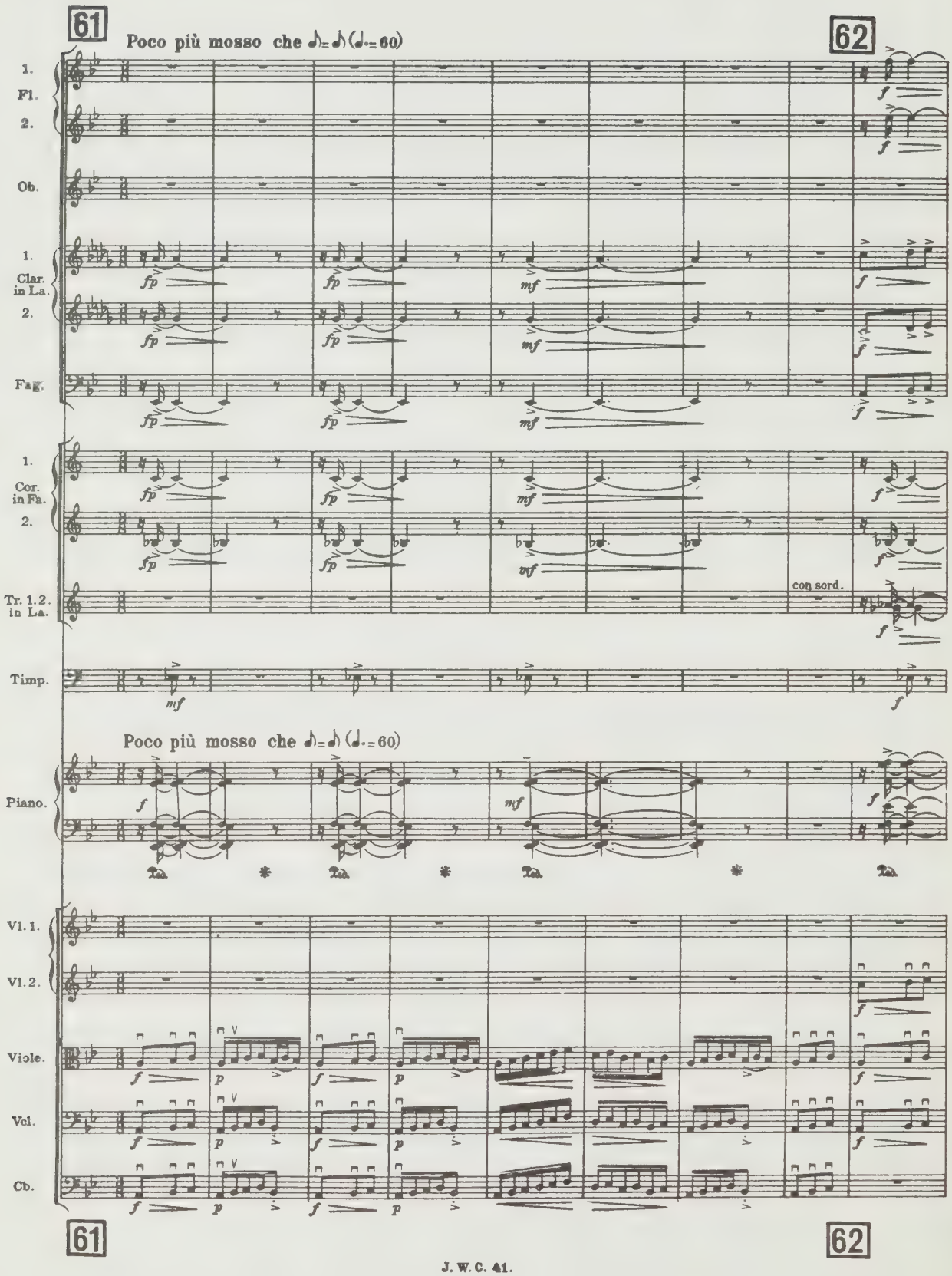

Solo
Ob
dolce
1.
Clar.
in La.
2.
Fag.
1.
Cor.
in Fa.
2.
Piano.
p
Vl. 1.
2 soli
pp
pos. naturale
Vl. 2.
2 soli
pp
sul ponticello
Viole.
2 soli
pp
2 soli
pp
Vlc.
p
p
Cb.
1 Solo
p

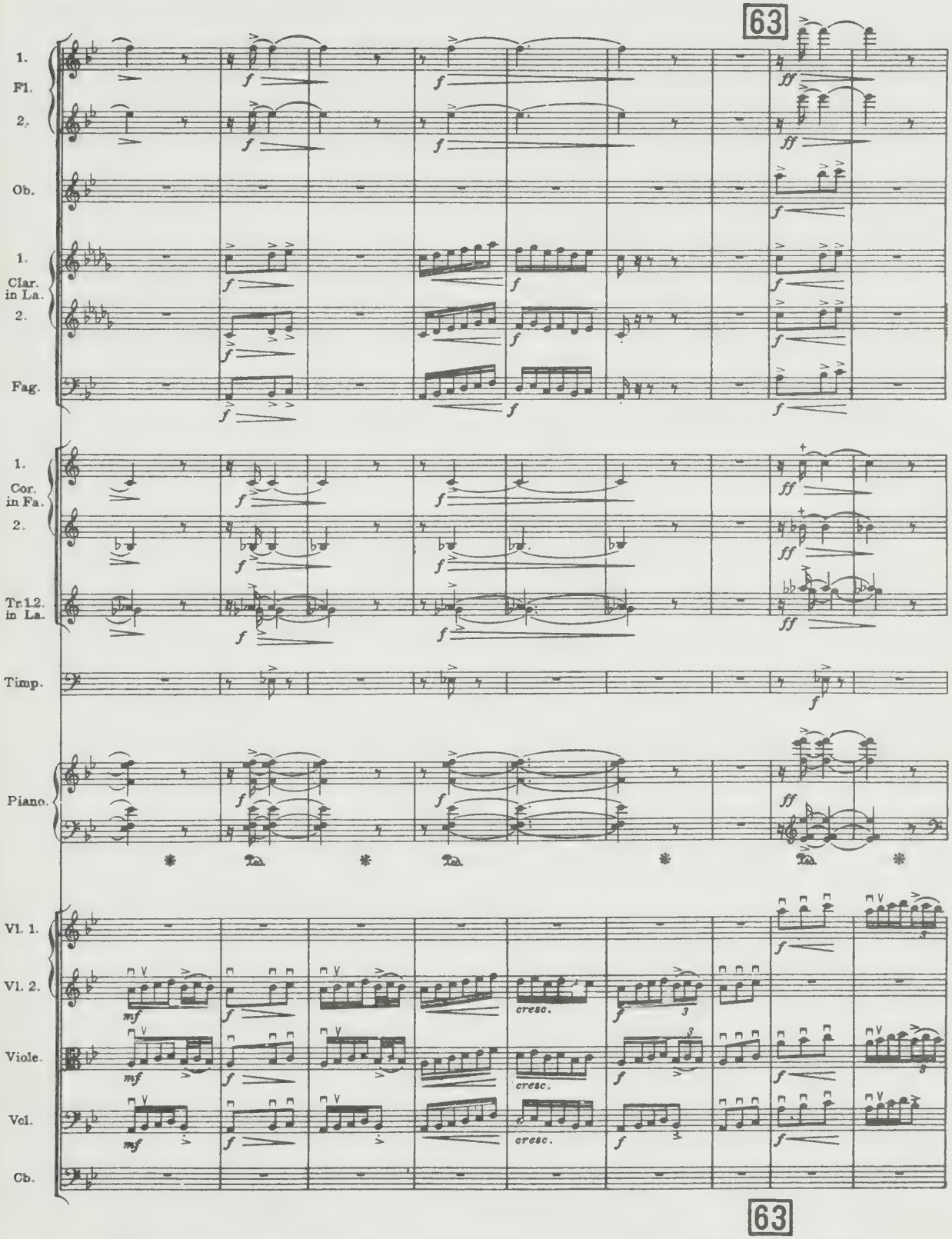

56
57
solo
Ob.
dolciss.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Piano.
(con sord.)
Vl. 1.
sul posticello
Vl. 2.
tutti div. in 3 parte
pizz.
dim.
Viole.
tutti div.
arco
1 solo
Vlc.
2 soli
p marc.
Cb.
tutti div.
pizz.
1ª metá
pizz.
56
p marc.
57

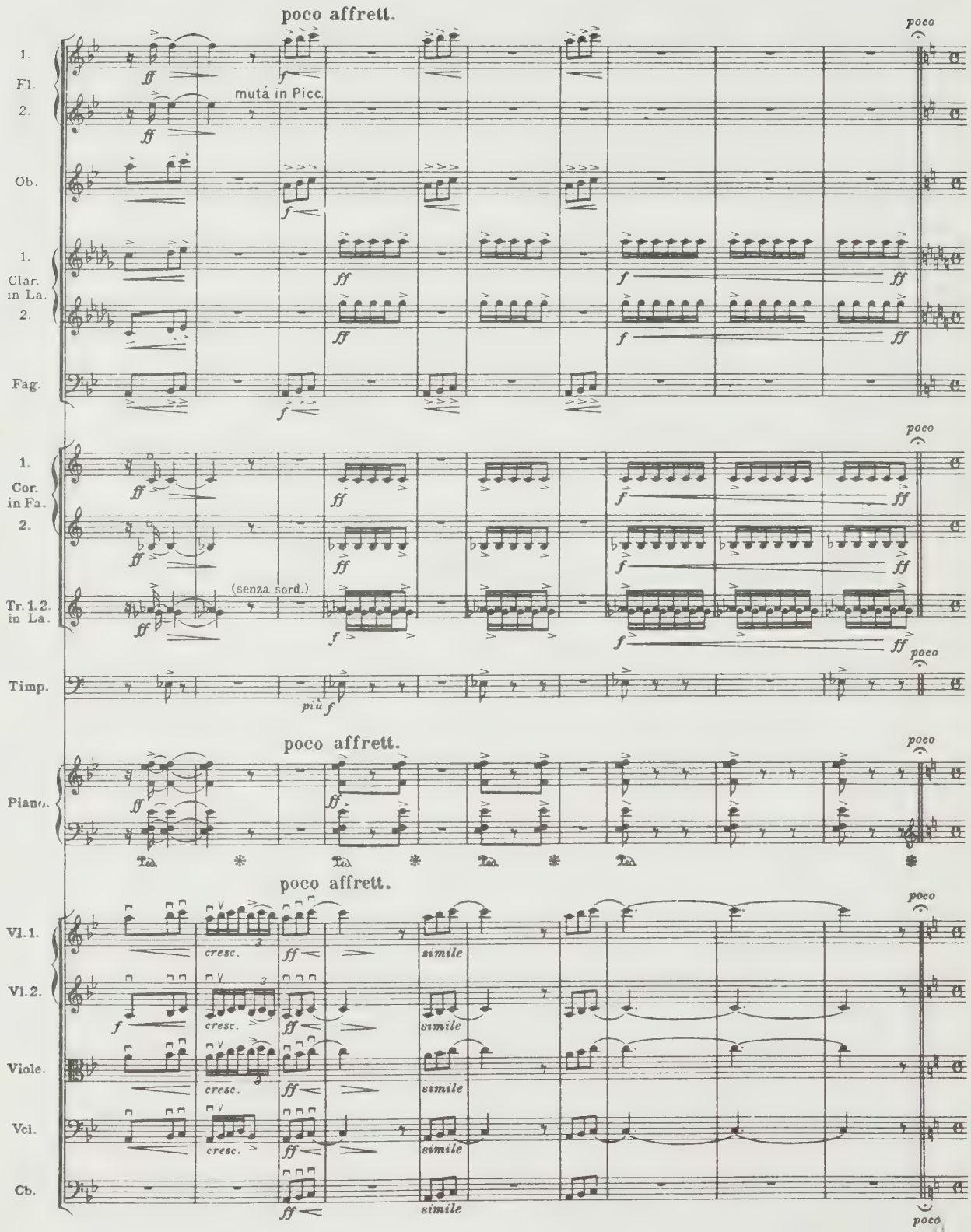

58
(muta in Corno inglese)
Ob.
poco
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Piano.
dim.
p
p
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
senza sord.
sul pont.
pp
pp
mf
p
p
p
p dim.
dol espr.
pizz.
p
1ª metá
div.
p
p dim.
Tutti
dol espr.
2ª metá
(pizz. sempre)
p
p
dim.
1ª metá
pizz.
p
p
dim.
58


59
Cor. ingl.
1.
Clar.
in La.
2.
Fag.
1º Solo
dolce espr.
1.
Cor.
in Fa.
2.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
poco
59


60
Poco meno mosso che ♪=♪ (♩=76)
con espressione crescente
Cor. ingl.
dolce molto espr.
misterioso, ma intenso
con espressione crescente
Voce.
Soy la voz de tu des - ti - no! ¡Soy er fuego en que tea-bra - sas! Soy er vien-to en que sus-pi - ras!
Poco meno mosso che ♪=♪ (♩=76)
Vl. 1.
Vl. 2.
arco sul pont.
Viole.
unis. arco sul pont.
Vcl.
unis. pizz.
tutti (sempre pizz.)
Cb.
p marcato
60
poco rit.
Tempo
muta in Oboe
Cor. ingl.
poco rit.
con forza
Tempo
Voce.
Soy la mar en que nau - fra - - gas! ¡Soy la mar en que nau - fra - - gas!
poco rit.
colla voce
Tempo
Vl. 1.
Vl. 2.
Pos. nat.
Viole.
Pos. nat.
arco
Vcl.
arco
Cb.


61
Poco più mosso che ♪=♪ (♩.=60)
62
1.
Fl.
2.
Ob.
1.
Clar. in La.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1.2. in La.
con sord.
Timp.
Poco più mosso che ♪=♪ (♩.=60)
Piano.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
61
62


63
1.
Fl.
2.
Ob.
1.
Clar. in La.
2.
Fag.
1.
Cor. in Fa.
2.
Tr 1 2. in La.
Timp.
Piano.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
cresc.
63


poco affrett.
poco
1.
Fl.
2.
mutá in Picc.
Ob.
1.
Clar. in La.
2.
Fag.
1.
Cor. in Fa.
2.
(senza sord.)
Tr. 1. 2. in La.
Timp.
più f
poco affrett.
Piano.
poco affrett.
Vl. 1.
Vl. 2.
Viole.
Vcl.
Cb.
cresc.
simile

Final.

Las Campanas del Amanecer. Les cloches du Matin.

64 **Allegretto tranquillo** (♩ = 80)

Flauto 1.
Piccolo.
Oboe.
1. Clarinetto. in La. 2.
Fagotto.
1. Corno. in Fa. 2.
Trombe 1.2. in La.
(senza sord.)
Timpani.
Campane.

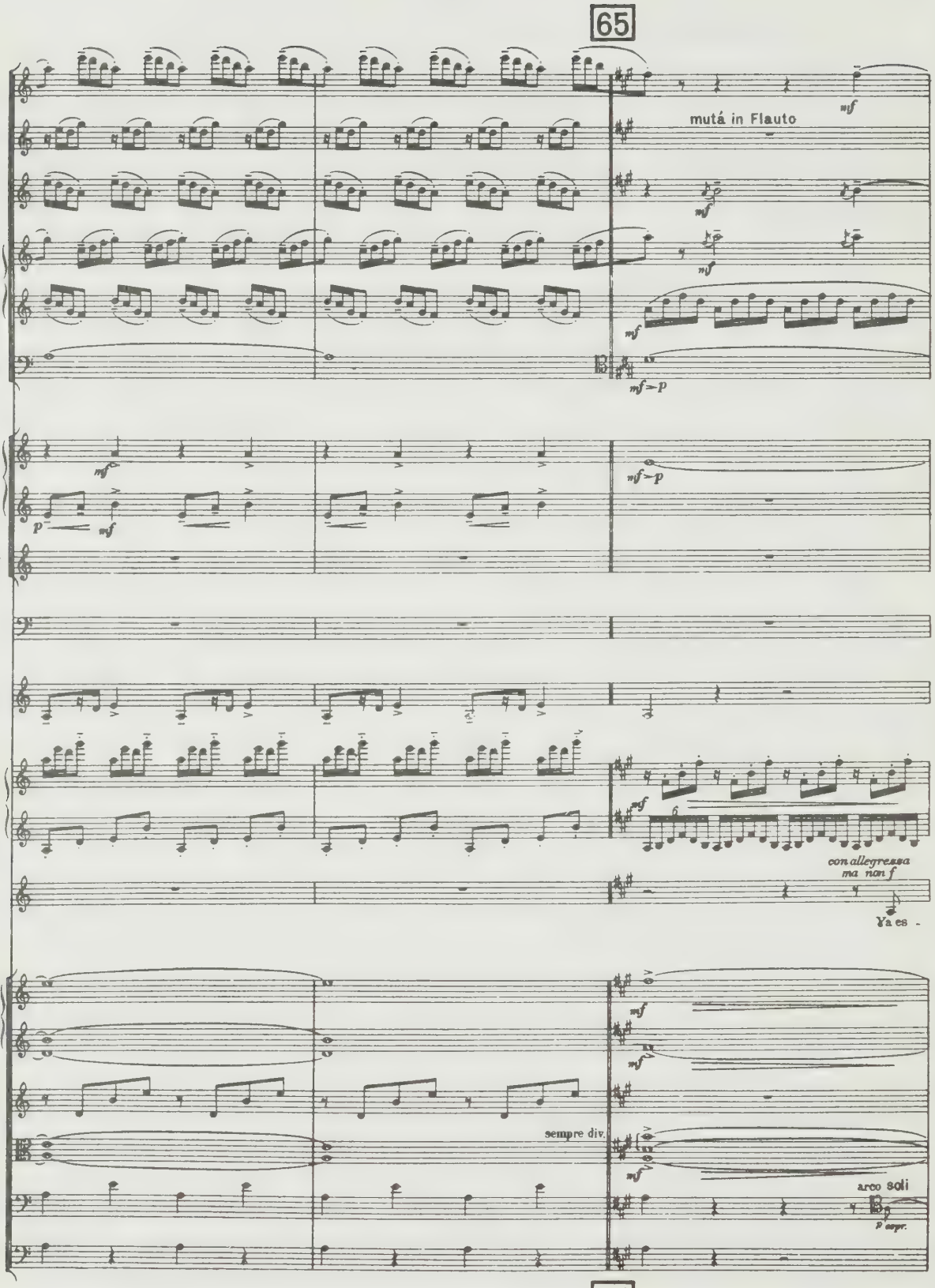
Allegretto tranquillo (♩ = 80)

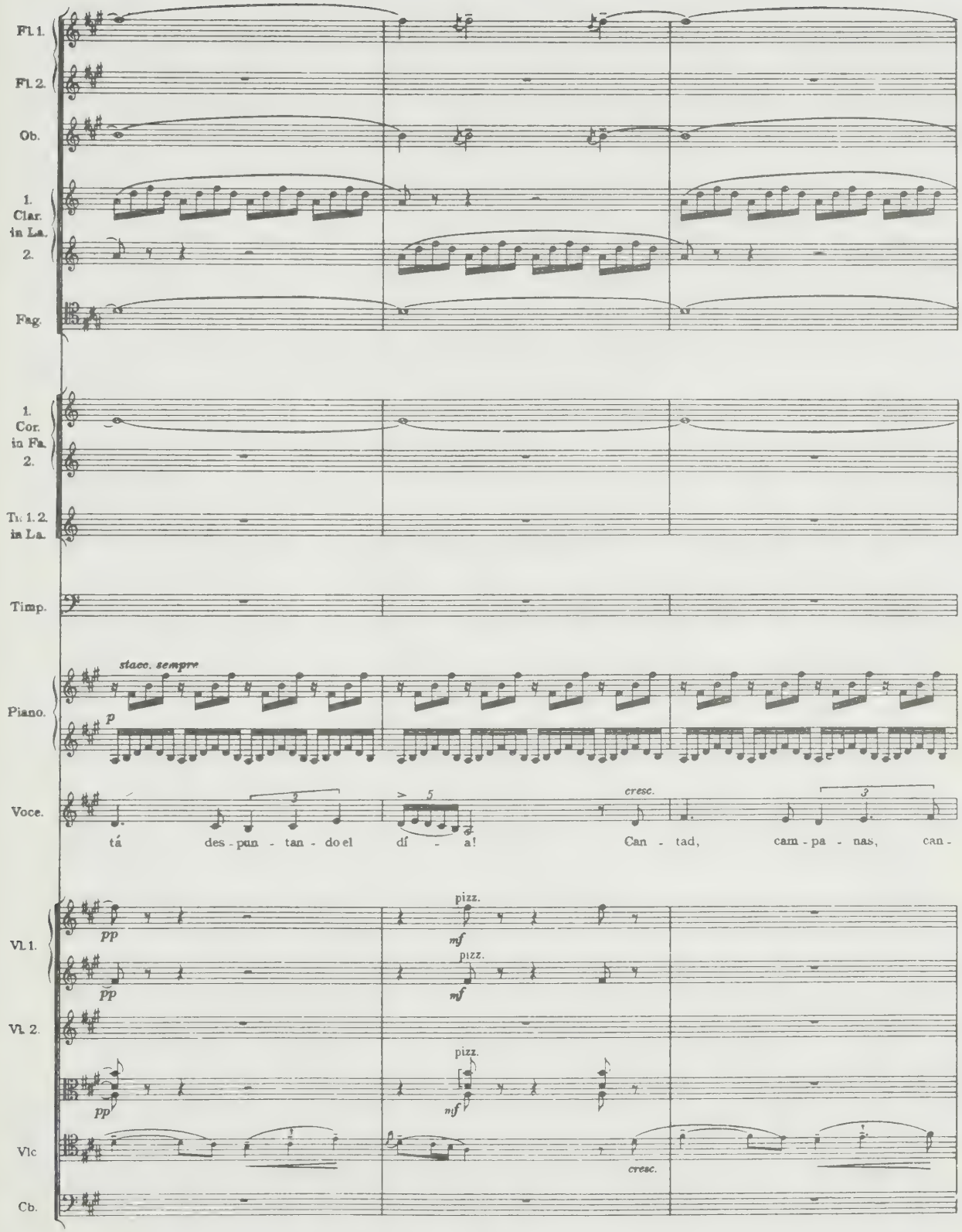
Piano.
Voce.

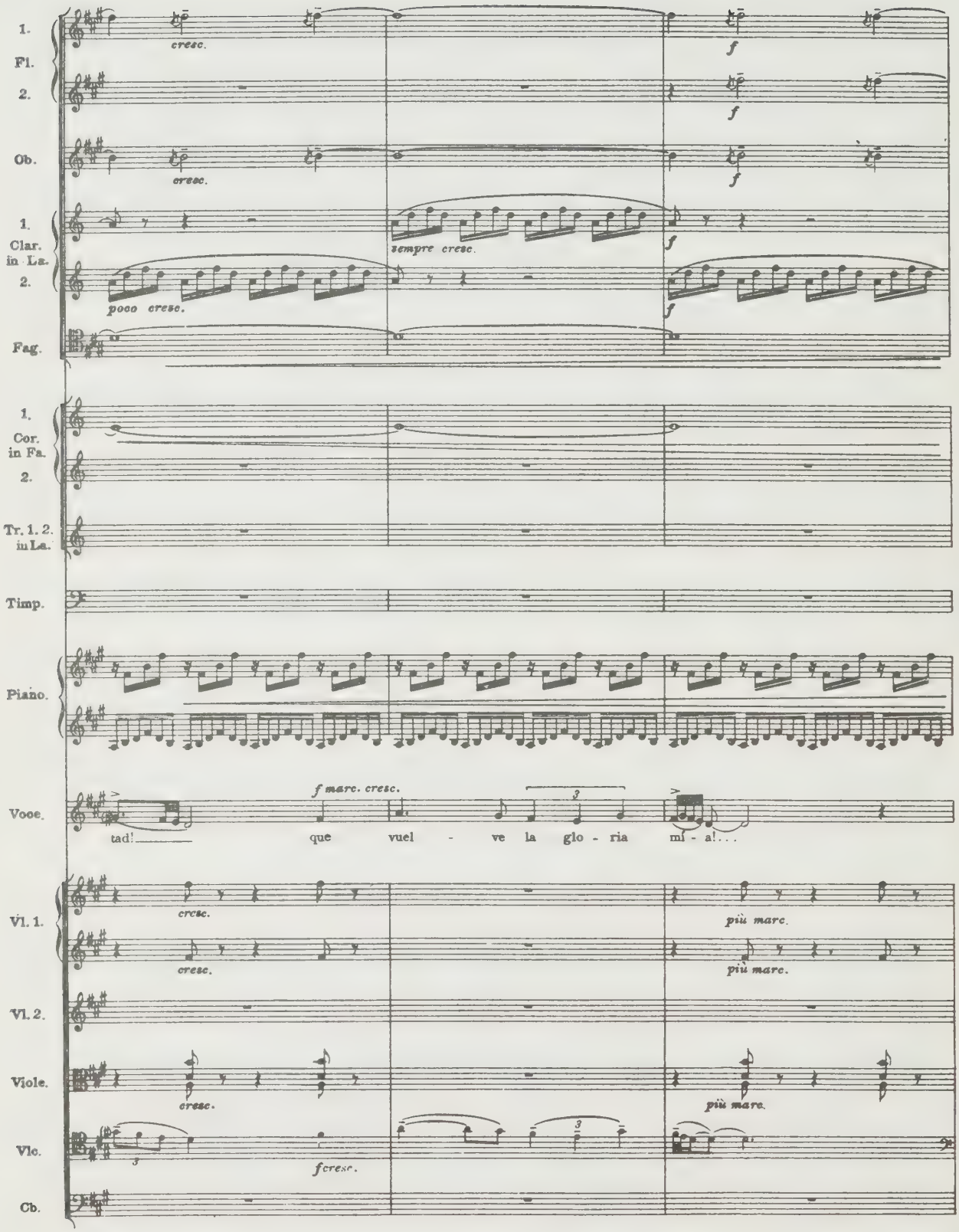
Allegretto tranquillo (♩ = 80)

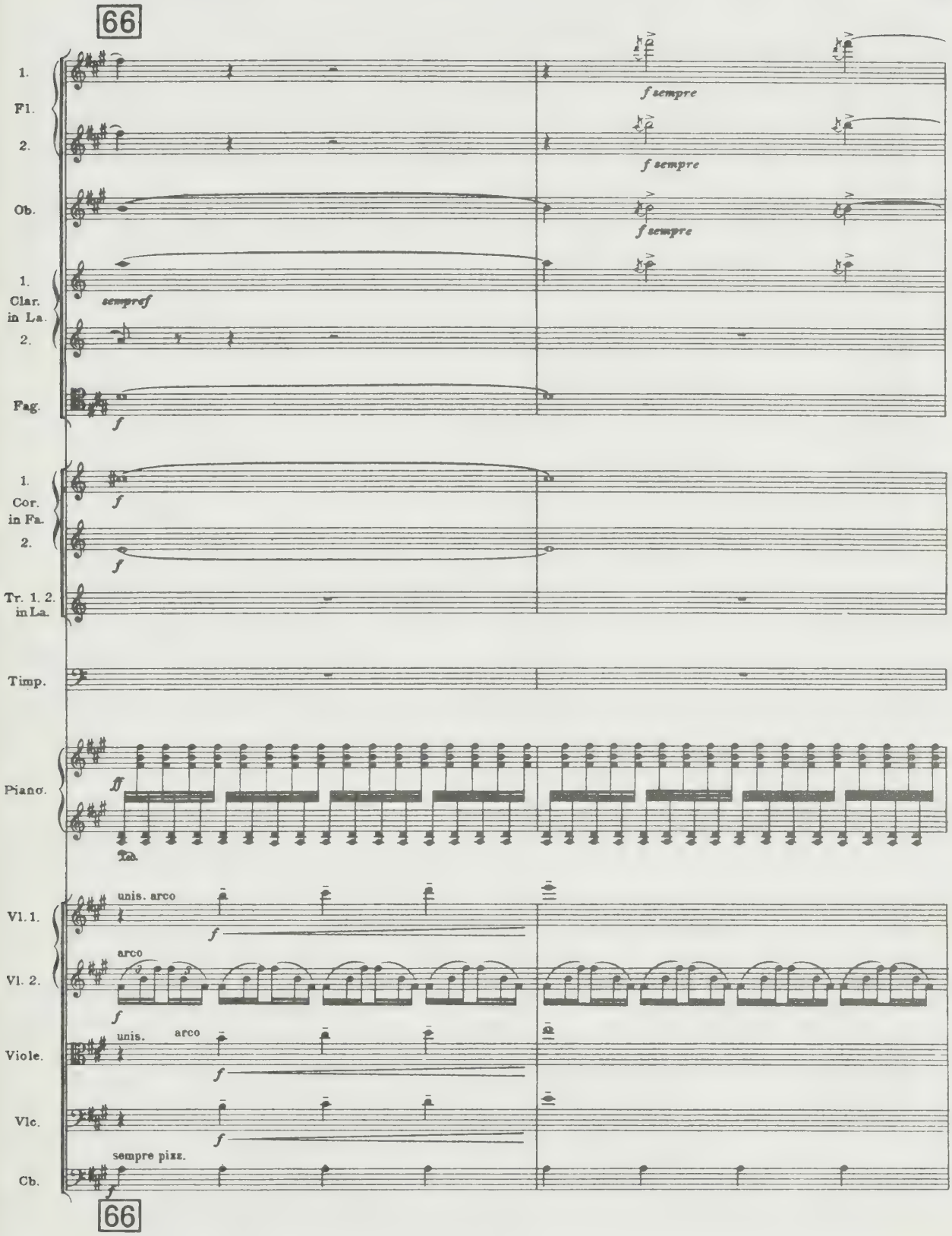
Violini 1.
Violini 2.
Viole.
Violoncelli.
Contrabassi.

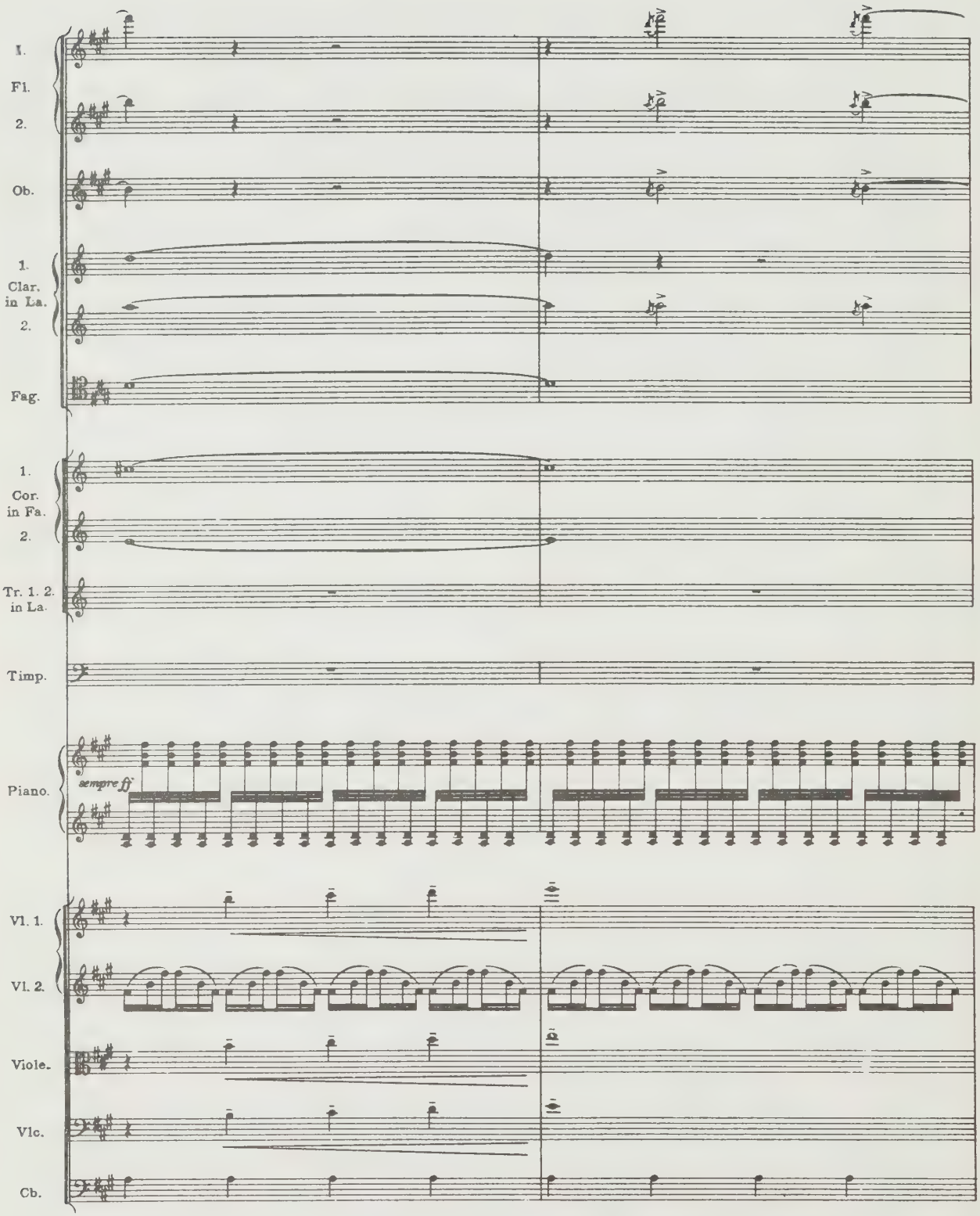
64

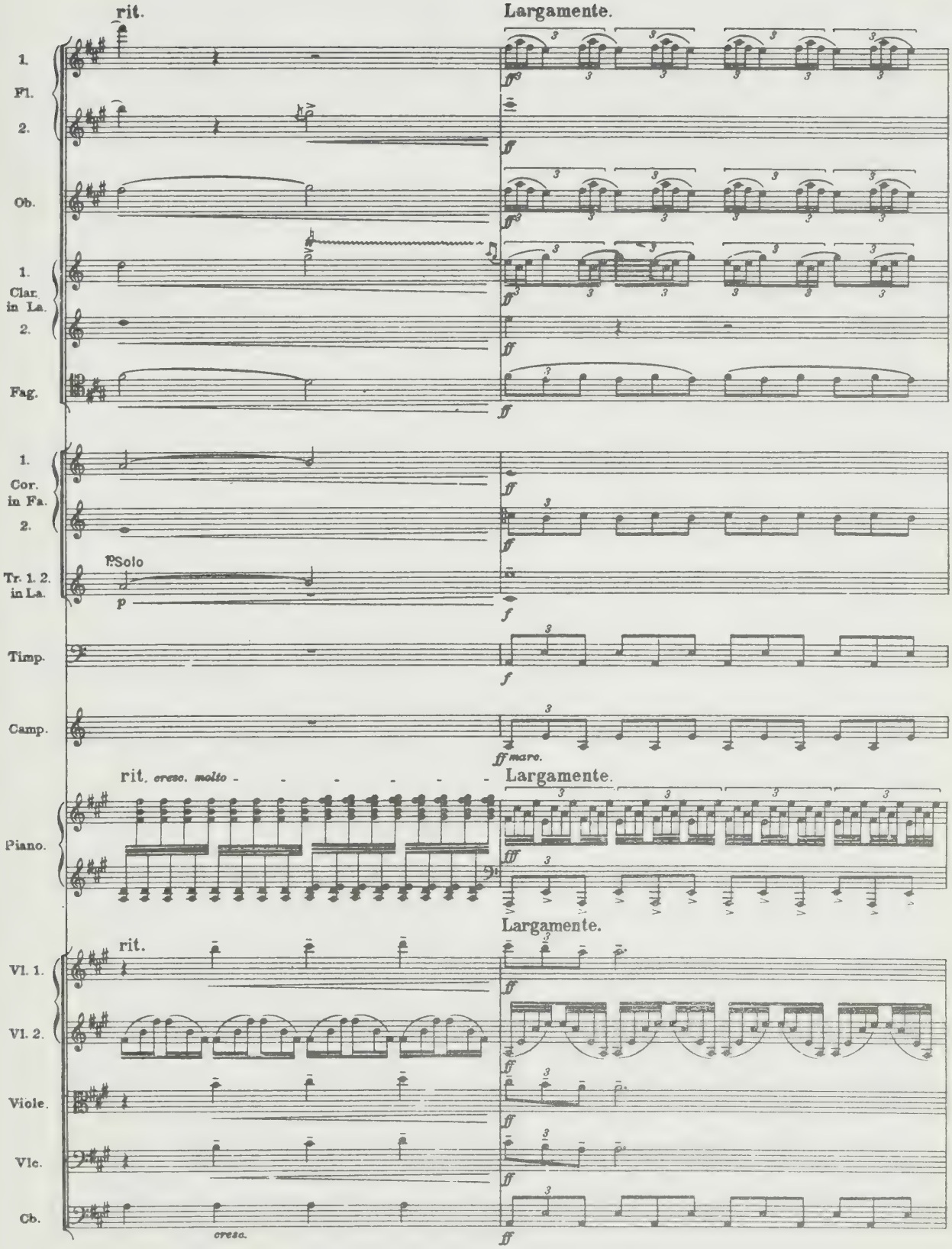

65
Fl. 1.
Picc.
Ob.
1. Clar. in La.
2.
Fag.
mutá in Flauto
mf
mf
mf
mf
mf>p
1. Cor. in Fa.
2.
Tr. 1. 2. in La.
Timp.
Camp.
Piano.
Voces.
mf>p
p
mf
mf
con allegrezza ma non f
Ya es -
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
sempre div.
mf
mf
mf
arco soli
p espr.
65

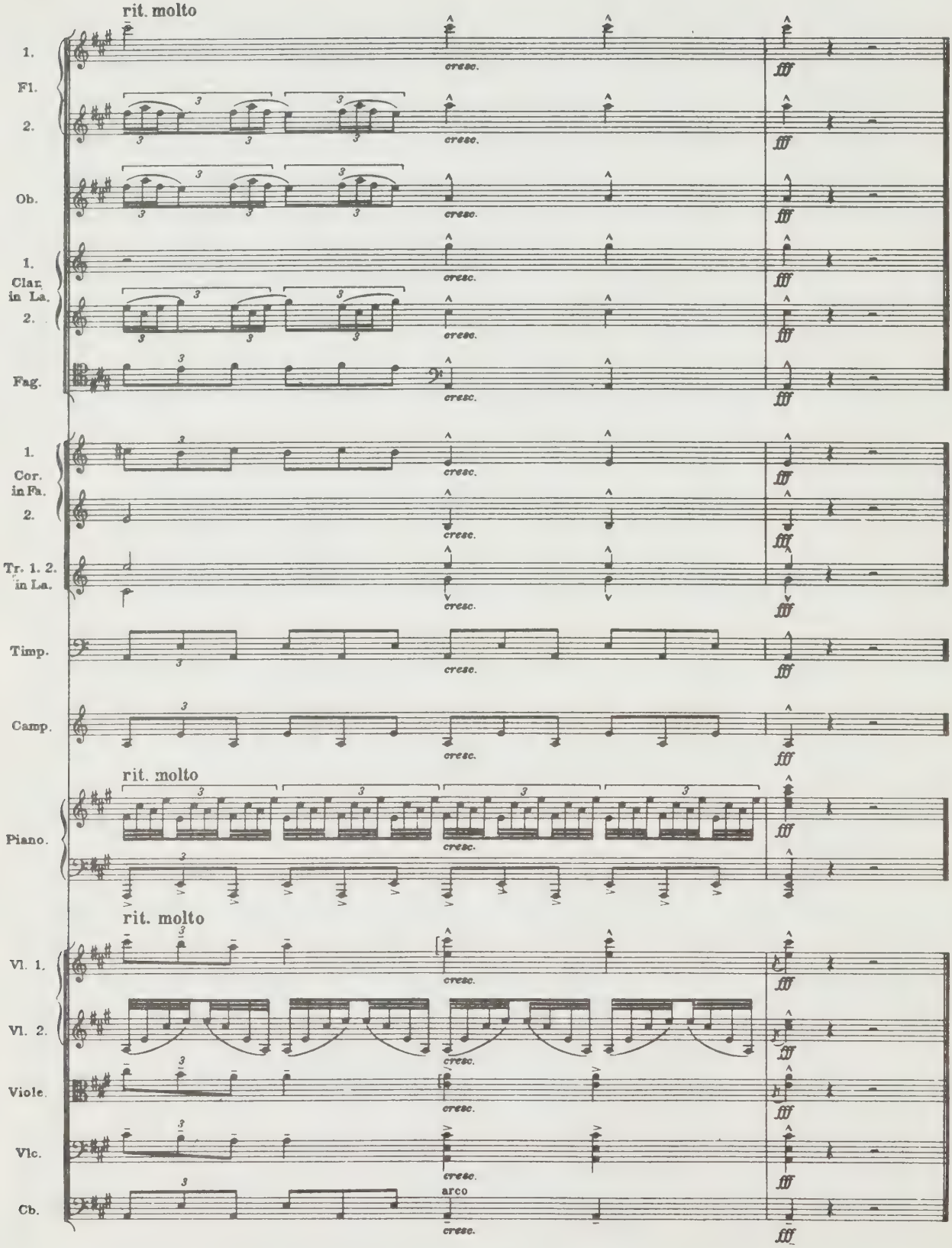

Fl. 1.
Fl. 2.
Ob.
1. Clar. in La.
2.
Fag.
1. Cor. in Fa.
2.
Tr. 1. 2. in La.
Timp.
Piano.
stacc. sempre
p
Voce.
tá des - pun - tan - do el dí - a!
cresc.
Can - tad, cam - pa - nas, can -
Vl. 1.
pp
pizz.
mf
Vl. 2.
Vlc
Cb.
cresc.


1.
Fl.
2.
cresc.
f
Ob.
cresc.
f
1.
Clar.
in La.
2.
sempre cresc.
poco cresc.
f
Fag.
1.
Cor.
in Fa.
2.
Tr. 1. 2.
in La.
Timp.
Piano.
Voce.
f marc. cresc.
tad!
que vuel - ve la glo - ria mi - a!...
Vl. 1.
cresc.
più marc.
Vl. 2.
Viole.
Vlc.
Cb.
fcresc.


66
1.
Fl.
2.
Ob.
1.
Clar.
in La.
2.
Fag.
sempref
f sempre
f sempre
f sempre
f
1.
Cor.
in Fa.
2.
Tr. 1. 2.
in La.
Timp.
Piano.
ff
Ten.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
unis. arco
arco
unis.
arco
sempre pizz.
66


1.
Fl.
2.
Ob.
1.
Clar. in La.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in La.
Timp.
Piano.
sempre ff
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.


rit.
Largamente.
1.
Fl.
2.
Ob.
1.
Clar. in La.
2.
Fag.
1.
Cor. in Fa.
2.
Tr. 1. 2. in La.
Solo
Timp.
Camp.
rit. cresc. molto
Largamente.
Piano.
rit.
Largamente.
Vl. 1.
Vl. 2.
Viole.
Vlc.
Cb.
cresc.



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